













# OPERATIC ANTHOLOGY



## CELEBRATED ARIAS

*Selected from*

## OPERAS

*by*

Old and Modern  
Composers



*Edited by*

Max Spicker



Vol. I. Soprano

Vol. II. Alto

Vol. III. Tenor

Vol. IV. Baritone

Vol. V. Bass.

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NOTE.

It will be noticed, that various notable Arias are not found in this Volume. They were, however, intentionally omitted, as they had already appeared in the "Prima Donna Album," and the Publishers desired to avoid duplication.

# INDEX

- No. 1. ACANTHE ET CÉPHISE (*RAMEAU*)  
Chassons de nos plaisirs 1
2. ACIS AND GALATHEA (*HÄNDEL*)  
As when the dove 3
3. AIDA (*VERDI*)  
L'insana parola 12
4. ALCESTE (*GLUCK*)  
Ah! malgré moi (Les Adieux) 20
5. CARMEN (*BIZET*)  
Je dis que rien ne m'épouvante 28
6. CID, LE (*MASSENET*)  
Pleurez, mes yeux 36
7. CID, LE (*MASSENET*)  
Plus de tourments 42
8. CLEMENZA DI TITO, LA (*MOZART*)  
Non più di fiori 47
9. DEUX AVARES, LES (*GRÉTRY*)  
Plus de dépit, plus de tristesse 62
10. DIMITRI (*JONCIÈRES*)  
Pâles étoiles 66
11. DON CARLO (*VERDI*)  
O don fatale 70
12. ÉTIENNE MARCEL (*SAINT-SAËNS*)  
O beaux rêves évanouis 77
13. FÉE AUX ROSES, LA (*HALÉVY*)  
En dormant c'est à moi 82
14. FIANCÉE D'ABYDOS, LA (*BARTHE*)  
O nuit qui me couvre 86
15. FIDELIO (*BEETHOVEN*)  
Abscheulicher! wo eilst du hin? 91
16. FLIEGENDE HOLLÄNDER, DER (*WAGNER*)  
Traft ihr das Schiff (Ballad) 101
17. FORZA DEL DESTINO, LA (*VERDI*)  
Madre, pietosa Vergine 111
18. FORZA DEL DESTINO, LA (*VERDI*)  
Pace, pace 119
19. FREISCHÜTZ, DER (*WEBER*)  
Und ob die Wolke sie verhülle 127
20. GUARANY, IL (*GOMES*)  
C'era una volta un principe 131
21. HÉRODIADE (*MASSENET*)  
Il est doux, il est bon 146
22. HUGENOTS, LES (*MEYERBEER*)  
Nobles seigneurs 152



## INDEX — (*Continued*)

- No. 23. JEANNE D'ARC (*TSCHAIKOWSKY*)  
Adieu, forêts! 157
24. JUIVE, LA (*HALÉVY*)  
Il va venir 167
25. LOHENGRIN (*WAGNER*)  
Einsam in trüben Tagen (*Elsa's Dream*) 173
26. MIGNON (*THOMAS*)  
Je suis Titania (*Polonaise*) 179
27. MIREILLE (*GOUNOD*)  
Mon cœur ne peut se changer 186
28. NOZZE DI FIGARO, LE (*MOZART*)  
Deh vieni, non tardar 195
29. NOZZE DI FIGARO, LE (*MOZART*)  
Voi che sapete 199
30. OBERON (*WEBER*)  
Ocean! Du Ungeheuer! 204
31. ORFEO (*HAYDN*)  
Del mio core 215
32. OSTERIA (*LILLO*)  
Domani, o me felice 219
33. OTELLO (*VERDI*)  
Ave Maria 224
34. PÊCHEURS DE PERLES, LES (*BIZET*)  
Me voilà seule dans la nuit 228
35. PÊCHEURS DE PERLES, LES (*BIZET*)  
O Dieu Brahma! 235
36. PHILÉMON ET BAUCIS (*GOUNOD*)  
Ahl si je redevenais 240
37. REINE DE SABA, LA (*GOUNOD*)  
Plus grand dans son obscurité 244
38. ROI ET LE FERMIER, LE (*MONSIGNY*)  
Il regardait mon bouquet 252
39. ROMÉO ET JULIETTE (*GOUNOD*)  
Ahl Je veux vivre 255
40. SAISONS, LES (*COLASSE*)  
Tout cède à vos doux appas 263
41. TANNHÄUSER (*WAGNER*)  
Dich, theure Halle 265
42. TANNHÄUSER (*WAGNER*)  
Elisabeth's Gebet (*Prayer*) 272
43. TRISTAN UND ISOLDE (*WAGNER*)  
Isolde's Liebestod 276





# Acanthe et Céphise.

(1751)

English version by  
Dr. Th. Baker.

«Chassons de nos plaisirs.»

Andantino espress.

JEAN PHIL. RAMEAU.  
(1683 - 1764)

*dolce*

Chas - sons De nos plai - sirs tran - quil - les  
Pass on! Spoil not our tranquil plea - sures,

*p*

Les plain - tes i - nu - ti - - les, Les vains soup - çons.  
I - dly complain - ing mea - - - sures, Vain fears, be gone!

*3*

*molto espress. e dolce*

L'a - mour Vaut qu'un lé - ger o - ra - - ge Ne soit que le pré -  
Gay Love Smiles when the storm winds bel - low, He knows there soon will

*pp*

*dol.*

sa - - ge D'un plus beau jour. Qui craint,  
fol - low Fair skies a - bove. All men

À son tour se fait crain - dre; On n'est que plus à plain - dre  
Fear one who ev - er fear - eth, Life dark - er yet ap - pear - eth

*molto espress. e dolce*

Lors - qu'on se - - plaint. L'a - mour Veut qu'un lé - ger o -  
When we com - plain. Gay Love Smiles when the stormwinds

*con abbandono*

ra - - - ge Ne soit que le pré - sa - - ge D'un plus beau jour.  
bel - - low, He knows there soon will fol - - low Fair skies a - bove.

*col canto*



# Acis and Galathea.

(1719.)

"As when the dove laments her love."

Aria.

GEORG FRIEDRICH HÄNDEL.  
(1685 - 1759.)

Recitative.

Oh! didst thou know the pains of ab-sent love, A-cis would ne'er from

The recitative section features a vocal line in G major with a common time signature. The piano accompaniment is in G major with a common time signature, starting with a forte (f) dynamic. The vocal line has a melismatic passage on 'A-cis'.

Andantino con moto.

Ga - la - the - a rove! As when the dove la -

ments her love, All on the na - ked spray,

The Andantino section is in 3/8 time. It begins with a piano (p) dynamic and a 'dolce' marking. The piano accompaniment features a prominent arpeggiated figure. The vocal line has several melismatic passages marked with 'Red.' and an asterisk (\*). The section concludes with a mezzo-forte (mf) dynamic.

As when the

*p*

*mf*

*p*

Red. \*

dove la - ments her love, All on the na - ked spray,

Red. \*

Red. \*

Red.

When he re - turns, no more she mourns, But loves

*p* *cresc.*

*p* *dolce*

Red. \*

Red. \*

Red. \*

the live - long day, but loves

*f*

*cresc.*

Red. \*

Red. \*



the live - long day.

*Red. \** *Red. \** *Red. \**

*dolce*  
As when the dove la - ments her

*dolce* *p*

*Red. \**

*poco cresc.* *p* *cresc.*  
love, All on the na - ked spray, When he re - turns, no more she

*cresc.*

*Red. \** *Red. \** *Red. \**

mourns, no more she mourns, no, no,

*f* *p*

*Red. \** *Red. \** *Red. \** *Red. \**

no, When he re - turns, no more she

*f* *Red.* \*

*mf* *cresc.* mourns, But loves the live - long day;

*mf* *f* *Red.* \*

*p* When he re - turns, *f* no more she

*p* *Red.* \*

*p* *pp* mourns, But loves, but

*pp*



loves the live-long day. *a tempo*

*rit.*

*rit.* *f*

*Red. \** *Red. \**

*dim.* *cresc.*

*Red. \** *Red. \**

*cresc.*

*p* Bill - ing, coo - ing,

*cresc.* *p dolce*

*Red. \**

pant - ing, woo - ing,

*pp* *p* *pp*

Rev. \* Rev. \* Rev. \*

Melt - ing mur - - - - - murs

*poco cresc.*

Rev. \* Rev. \* Rev. \*

fill the grove, Melt - ing

*pp*

Rev. \* Rev. \* Rev. \* Rev. \*

mur - - - - - murs fill the

Rev. \* Rev. \* Rev. \* Rev. \*



grove, Melt - ing mur - murs fill the

*poco cresc.*

Red. \* Red. \* Red. \*

grove, Melt - ing mur - murs, last - ing

*mf*

Red. \* Red. \* Red. \*

love; Bill - ing, coo - ing,

*p*

Red. \* Red. \* Red. \* Red. \* Red. \*

pant - ing, woo - ing,

*pp*

Red. \*

Melt - ing mur - murs fill the grove,

*cresc.* *l.h.*

*rit.*

Melt - ing mur - murs, last - ing love.

*rit.* *cresc.* *a tempo* *p dolce*

*dolce*

As when the dove la -

*poco a poco cresc.*

ments her love, All on the na - ked spray, When he re -

*cresc.*

16361



turns, No more she mourns, no more she mourns, no,

*Red. \**

no, But loves,

*p dolce*

*Red. \**

but loves the live-long

*pp f rit. cresc. rit. Red. \**

day. *a tempo*

*f Red. \**

## Aida.

(1871)

"L'insana parola.,

Scena and Aria.

Allegro agitato. (♩ = 138)

G. VERDI.  
(1813 - 1901.)

Ri - tor - na vin - ci - tor! E dal mio lab - bro u -  
May lau - rels crown thy brow! What! can my lips pro -

sci l'em-pia pa - ro-la! Vin - ci - tor del pa - dre  
nounce language so impious! Wish him vic - tor o'er my

mi - o, di lui che im - pu - gna l'ar - mi per me per ri - do - nar - mi u - na  
fa - ther, o'er him who wa - ges war but - that I may be re - stor'd to my

patria, u - na reg - gia e il no - me il - lu - stre che qui ce - lar m'è for - za!  
country, to my kingdom, to the high station I now per - force dis - semble!



Vin - ci - tor de' miei fra - tel - li \_ on-d'io lo  
 Wish him con-qu'ror o'er my broth - ers? E'en now I

The first system of the musical score. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The piano part begins with a series of chords marked with accents (>) and then moves into a more active texture with a 'pp' (pianissimo) marking and a 'cresc.' (crescendo) marking.

veg - ga, tin - to del san-gue a - ma - - to, tri - on - far nel  
 see him stain'd with their blood so cher - ish'd 'mid the clam-'rous

The second system of the musical score. The vocal line continues with the same melodic and harmonic structure. The piano accompaniment features a 'cresc.' (crescendo) marking, indicating a gradual increase in volume.

plau - - - so dell' E - gi - zie co - or - ti! E die - tro il  
 tri - - - - umph of E - gyp - tian ba - tal - lions! Behind his

The third system of the musical score. The vocal line continues with the same melodic and harmonic structure. The piano accompaniment features a 'f' (forte) marking, indicating a strong or loud dynamic.

car-ro, un Re... mio pa-dre... di ca - te - ne av - vin - to!  
 char-iot a King - my fa-ther - comes, his fet - ter'd cap - tive!

The fourth system of the musical score. The vocal line continues with the same melodic and harmonic structure. The piano accompaniment features a 'ff' (fortissimo) marking, indicating a very strong or loud dynamic.

Più mosso. (♩ = 100)

*pp*

L'in - sa - na pa - ro - la, o Nu - mi, sper - de - te! Al  
 Ye gods watching o'er me, Those words deem un - spo - ken! A

*pp*

se - no d'un pa - dre la fi - glia ren - de - te; Strugge - - -  
 fa - ther re - store me, His daugh - ter heart - bro - ken! Oh scat - - -

*f*

te, strug - ge - - - te, strug - ge - te le squa - dre dei  
 ter, oh scat - - - ter, ay, scat - ter their ar - mies, for

*f*

*ff*

no - stri op - pres - sor! Ah! sven - tu - ra - ta! che  
 ev - er crush our foe! Ah! what wild words do I

*ff*



Andante poco più lento. *p*

dis-si?.. e l'a-mor mi-o?.. Dun - que scordar pos-  
 ut - ter? Of my af - fection Have I no re - col -

*p cantabile*

*pp*

sí - o Que-sto fer - vi-do a-mo-re che oppressa e schiava, Co-me rag - gio di  
 lec - tion? That sweet love that con-sold me, a cap - tive pin-ing, like some bright, sun-ny

sol - qui mi be - a - va? Im-pre-che - rò la mor-te a Ra - da -  
 ray on my sad lot shin - ing? Shall I in - voke de-struction on the

*pp* *dolce*

mès, a lui ch'a-mo pur tan-to? Ah! non fu in ter - ra  
 man for whom with love I languish? Ah! ne'er yet on this

*f*

mai da più cru - de - li an - go - scie un co - re af -  
 earth liv'd one whose heart was crush'd be - neath such

*p*

fran - to!  
 an - guish!

*rall*  
*morendo*

Allegro giusto poco agitato. (♩ = 100)  
*triste e dolce*

I sa - cri no - mi di pa - dre, d'a -  
 Those names so ho - ly, of fa - ther, of

*con espress.* *ppp*

man - te, Nè prof - fe - rir pos - si - o, nè ri - - cor -  
 loy - er, No more dare I now ut - ter or e'en re -

dar, Per l'un - per l'al - tro - con - fu - - sa, tre -  
 call, A - bash'd and trembling, to heav'n fain would

*pp*

man-te - Io pian-ge - re vor - rei, vor - rei pre -  
 hov - er My pray'rs for both, for both my tears would

*con più forza*  
 gar. Ma la mia pre - ce in be-stem - mia si  
 fall. Ah! woe! trans - form'd seem my pray'rs to blas -

*pp*

mu - ta... Delit-to è il pi - an-to a me, col - pail so -  
 phem-ing, To suf - fer is a crime, dark sin to

spir, In not - - te cu - pa la men - te è per -  
 weep, My sen - ses lost, wrapt in deep night, are

*p*

du - ta, E nel-l'an-sia cru-del vor - rei mo - rir!  
 dreaming, To my gravewould in sor - row I might creep!



*Cantabile con espress.*

Nu - mi, pie - tà del mio sof - frir! Spe - me non  
 Mer - ci - ful gods, look from on high! Pit - y — these

*pp* *pp*

v'ha pel mio do - lor; A - mor fa - tal,  
 tears hope - less - ly shed; Love, mys - tic pow'r,

tre - men - do a - mor spez - za - - mi il cor,  
 mys - tic and dread, Break, break my weak heart,

*p*

fam - mi mo - rir! Nu - mi, pie - tà  
 let me now die! Mer - ci - ful gods!

*p* *poco string.*

del mio sof - frir, ah — pie - tà, Nu-mi, pie -  
look from on high, ah! — look down, mer-ci - ful

*cresc.* *f*

tà — del mio sof - frir, Nu-mi, pie - tà del mio sof -  
gods! — Pit - y these tears, mer-ci - ful gods! — Pit - y these

*pp* *perdendosi*  
frir, pie - tà, pie - tà del mio sof - frir!  
tears, look down, ye gods, ah, let me die!

*ppp* *ppp* *ppp morendo*

*dolce* *dim.* *morendo*

## Alceste.

(1767.)

«Ah! malgré moi.»

English version by  
Isabella G. Parker.

C. W. von GLUCK.  
(1714-1787.)

Recit.

Dé-ro-bez-moi vos pleurs, ces-sez de m'at-ten-drir.  
My child-ren, spare your tears; O cease to grieve me so.

*p* *rinf.*

Lentement. (♩ = 69)

*dolce cantabile*

*And.*

*rinf. poco* *rinf. più* *smorz.*

*debole*

Ah! mal-gré moi— mon  
So must it be,— my

*pp*



*pp*

fai - ble cœur par - ta - ge Vos ten - - dres pleurs, vos re -  
heart must share your sor - row, Your ten - - der tears, yes, with

*p* *cresc.*

grets si tou - chants; Et je vois bien en ces cru -  
you I must weep. Full well I know, this hour of

*cresc.*

*f* *p* *cresc.*

els — ins - tants Que j'ai be - soïn du plus  
an - - guish deep, That I shall need high - est

*pp*

*f*

fer - me cou - ra - ge, Que j'ai be - soïn du plus  
cour - age to bor - row, that I shall need high - est

*mf* *p*

*smorz.* *p* *p*

fer - - me cou-ra - - ge. Voy -  
 cour - - age to bor - - row. Be -

*smorz.* *pp*

*f*

ez quelle est la ri - gueur de mon sort! É -  
 hold, how bit - ter a doom wait-eth me! Thus

*sf* *p*

pou-se, mè - re et rei - ne si ché - ri - e;  
 wed-ded, A moth - er, and queen so well be - lov - ed,

*rinf.* *p*

*vibrato*

Rien ne man-quaît au bon - heur de ma  
 All joy was mine, high - - est bliss I had

*rinf. cantabile* *sf*

*dolce, con dolore*

vi - e, Et je n'ai plus d'au - tres -  
 prov - ed. No hope re - mains, naught be -

*pp*

poir que la mort. ô  
 fore me but death. 0

*pp**ppp**Allegro animato. (♩. = 100)*

ciel! quel sup - pli - ce, quel - le dou - leur! Il  
 heav - en! what an - guish fill - eth my heart! Fare -

*fp**p cresc.*

faut quit - ter tout ce que j'ai - me!  
 well to all must now be spo - ken!

*cresc. più*



Cet \_\_\_\_\_ ef - fort, ce tour-ment ex - trê - me  
 Sharp \_\_\_\_\_ the strug-gle, my heart is bro - ken;

Et me dé - chi - re et m'ar-ra - - - che le  
 My soul is rent \_\_\_\_\_ from its dwell - - - ing a -

*f* *cresc. sempre* *ff*

*con voce soffocata*

cœur! Il faut quit - ter tout  
 part. Fare - well to all must

*pp*

ce \_\_\_\_\_ que j'ai - - - me!  
 now \_\_\_\_\_ be spo - - - ken!

*smorz.* *cresc. assai*

Cet \_\_\_\_\_ ef - fort, \_\_\_\_\_ ce tour - ment \_\_\_\_\_ ex -  
 Sharp \_\_\_\_\_ the strug - gle, my heart \_\_\_\_\_ is

*f* *f* *sf*

trê - me Et me dé - chi - re et m'ar -  
 bro - ken, My soul is rent \_\_\_\_\_ from its

ra - - - - - che - le  
 dwell - - - - - ing - a -

*cresc. molto* *ff*

cœur!  
 part. O ciel, quel sup - pli - ce!  
 O heav - en, what an - guish

*ff* *p*

quel-le dou - leur! Il faut quit -  
fill - eth my heart! Fare-well to

ter \_\_\_\_\_ tout ce que j'ai - me!  
all \_\_\_\_\_ must now be spo - ken!

Cet \_\_\_\_\_ ef - fort, \_\_\_\_\_ ce tour - ment \_\_\_\_\_ ex -  
Sharp \_\_\_\_\_ the strug - gle, my heart \_\_\_\_\_ is

trê - me Et me dé - chi - re et m'ar -  
bro - ken; My soul is rent \_\_\_\_\_ from its



ra - - - - - che - le  
 dwell - - - - - ing - a -

*cresc. molto*

Me dé - chi - re et m'ar - ra -  
 is - - - - - rent from its dwell -

cœur, Me dé - chi - re et m'ar - ra -  
 part, is - - - - - rent from its dwell -

*sempre più cresc.*

*ff* *allargando molto*  
 - - - - - che, m'ar - ra - che le cœur!  
 - - - - - ing, its dwelling a - part!

- - - - - che - le cœur!  
 - - - - - ing - a - part!

*a tempo*

*ff allargando col canto*

## Carmen.

(1875)

«Je dis que rien ne m'épouvante.»

Aria.

English version by  
Dr. Th. Baker.

GEORGES BIZET.

(1838-1875.)

Moderato.

*p dolce*

Recit.

C'est des contreban-diers le re-fuge or-di-  
Here is the u-sual place for the smugglers to

nai-re. Il est i-ci, je le ver-rai- Et le de-  
gather. I shall see him, he will be here! The du-ty

voir que m'imposa sa mè-re Sans trembler je l'accompli-  
laid up-on me by his moth-er Shall be done, and without a

## Andantino molto (♩ = 44)

rai. \_\_\_\_\_  
fear. \_\_\_\_\_

*pp espress.**p*

Je dis \_\_\_\_\_ que rien ne m'é-pou-  
I say \_\_\_\_\_ that nothings shall de-

van - te, Je dis, hé - las! que je ré - ponds de  
ter me, I say, a - las! I'm strong to play my

moi; Mais j'ai beau fai - re la vail -  
part; But, tho' un - daunt - ed I de -

*sf dim.*



lan - te, Au fond du cœur je meurs d'effroi!  
 clare me, I feel dis-may with-in my heart! A -

*Red.* \* *Red.* \* *Red.* \*

*poco meno* *p*

Seu - - - le en ce lieu sau - va - ge, Tou - te seu - le j'ai  
 lone in this dis - mal place, All a - lone, I'm a -

*Red.* \* *Red.* \*

*cresc. molto*

peur, mais j'ai tort d'a - voir peur;  
 froid, al - tho' 'tis wrong to fear;

*cresc.*

*Red.* \* *Red.* \*

*f* *dim. p poco rit.*

Vous me donne - rez du cou - ra - ge, Vous me pro - té - ge - rez, Sei -  
 Thou wilt up - hold me with thy grace, For thou, O Lord, art ev - er

*f* *dim.* *p* *pp* *colla voce*

*Red.* \* *Red.* \*

*a tempo*

gneur! near! *espress.* Je vais I shall

*a tempo* *dim.*

*Ad.* \*

*Allegro molto moderato.* ( $\text{♩} = 96$ ) *cresc.* *mf*

voir de près cet-te fem - me, Dont les ar -  
see this wo - - man, in fine, Whose wanton,

*p* *mf* *f* *ff*

*Ad.* \* *Ad.* \* *Ad.* \*

*cresc. molto*

ti-fi - ces maudits Ont fi - ni par fai - re un in -  
treach - er - ous art Has a - chieved the shame of the

*mf*

*Ad.* \* *Ad.* \*

*f* *p* *p* *pp*

fâ - me De ce - lui que j'aimais ja - dis! Elle  
man Whom once I lov'd with all my heart! She's

*f* *ff* *p* *p*

*Ad.* \*

*allarg.* *a tempo*

est dan-ge-reuse\_ elle est bel-le! Mais je ne veux pas a-voir  
wil-y and false, she's a beau-ty! But I will nev-er yield to

*pp allarg.* *a tempo*

*cresc.*

peur! Non, non, je ne veux pas a-voir peur! Je  
fear! No, no, I will nev-er yield to fear! I'll

*espress.* *p*

*cresc.* *ff*

par-le-rai haut de-vant el-le, Ah!  
speak in her face of my du-ty, Ah!

*cresc.*

*senza rigore* *a tempo* *dim.*

Seigneur, vous me pro-té-ge-rez, Sei-gneur, vous me pro-té-ge-  
O Lord, thou wilt be near to me, O Lord, thou wilt be ev-er

*f* *colla voce* *a tempo* *dim.* *pp*



*f rit. molto* *p* *dim.* *Tempo I.*

rez! — Ah! Je dis — querien ne m'é-pou -  
near! — Ah! I say — that nothing shall de -

*rit.* *p* *pp*

van - te, Je dis, hé - las! que je ré-ponds de  
ter me, I say, a - las! I'm strong to play my

moi; Mais j'ai beau fai - re la\_vail -  
part; But, tho' un - daunt - ed I de -

lan - te, Au fond du cœur je meurs d'ef -  
clare me, I feel dis - may with - in my

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

*poco meno* *p*

froi! heart!      Seu - leen ce lieu sau -  
A - lone in this dis - mal

*Red.* \*

*cresc. molto*

va - ge, Tou - te seu - le, j'ai peur, - mais j'ai tort d'a - voir  
place, All a - lone, I'm a - fraid, - al - tho' 'tis wrong to

*cresc.* *Red.* \*

*f*

peur; fear:      Vous me don - ne - rez du cou -  
Thou wilt up - hold me with thy

*f* *Red.* \*

*dim. p poco rit.*

ra - ge, Vous me pro - té - ge - rez, Sei -  
grace, For thou, O Lord, art ev - er

*dim.* *p* *pp* *colla voce*

*Red.* \*

*a tempo* *pp*

gneur! Pro - té - gez - moi! O Seigneur! Donnez-  
 near! Be near to me! O my Lord! Aid me

*espress.*

*a tempo*

*pp*

moi du cou - ra - ge, Pro-té-gez-moi!  
 now with thy grace! Be near to me!

*lunga*

O Sei-gneur! pro-té-gez-moi! Sei -  
 O my Lord! Be near me now, O

*smorz.*

gneur! \_\_\_\_\_  
 Lord! \_\_\_\_\_

*ppp* *p* *pp*

*Red.* \*



# Le Cid.

(1885.)

«Pleurez! pleurez, mes yeux!»

English version by  
Charlotte H. Coursen.

Aria.

JULES MASSENET.

(Born 1842.)

*dolce*

Lento, con dolore. (♩=54)

The musical score is written for piano and voice. It begins with a tempo and mood instruction: "Lento, con dolore. (♩=54)". The key signature is one sharp (F#), and the time signature is common time (C). The piano part features a series of chords and arpeggiated figures, with dynamics ranging from *pp* to *f*. The vocal part enters with a melodic line, marked *p* and *f*. The score includes several measures of music with lyrics in both French and English. The French lyrics are: "De cet af-freux com-End-ed at last the bat\_ je sors l'â-me bri-sé-e! Mais en-fin je suis strife, I turn, bro-ken in spir-it! Still I hold to my". The English lyrics are: "De cet af-freux com-End-ed at last the bat\_ je sors l'â-me bri-sé-e! Mais en-fin je suis strife, I turn, bro-ken in spir-it! Still I hold to my". The score includes various musical markings such as *pp*, *p*, *f*, *dim.*, *rall.*, *m.s.*, and *8va bassa*. The piano part includes a section marked *8va bassa* (8va bassa).

li-bre et je pourrai du moins  
freedom, and my grief is my own,

Sou-pi-rer sans contrainte et souffrir sans té-  
I may sigh as I will, and may suf-fer a-

moins.  
lone.

*pp un poco riten.*

*(with much feeling)*

Pleu-rez! pleu-rez, mes yeux! — tom-bez, tris-te ro-  
Then weep! O grief-worn eyes! — Then flow, sad shin-ing

sé - e Qu'un ray-on de so-leil ne doit ja-mais ta-rir! —  
tears! No ray of sun shall ev-er dry your flood so clear!

*Red.*

\*

*f*

S'il me reste un es-poir, c'est de bien-tôt mou-rir! Pleu-rez, mes  
 If a hope yet re-mains, it is that death is near! O grief-worn

*rall. dim. p*

yeux, pleu-rez tou-tes vos lar - mes! pleurez, mes yeux! —  
 eyes, then let your bit-ter tears free - ly flow, freely flow. —

*Tempo I.*

*colla parte pp*

*8va bassa*

*Un poco più animato. mf*

Mais qui donc a vou - lu l'é - ter - ni - té des  
 Whose the wish or the will that tears fall ev - 'ry -

*più f*

pleurs? Ô chers en - se - ve - lis, trou-vez - vous — tant de  
 where? O part - ed ones so dear, are you blessed — by our

*dim. p*



char-mes À lé-guer aux vi-vants d'im-pla-ca-bles douleurs?  
 sor-row, that you leave us who live such a wealth of despair?

*rall.*

*cresc.*

*colla parte*

*dim.*

*Red.*

*p*

*a tempo*  
*ben cantando*

Hé-las! — Je me sou-  
 A-las! — I mind me

*p*

*pp*

*Red.*

*\**

*Red.*

*\**

*Red.*

*\**

viens il me disait: A-vec ton doux sou-ri-re Tu ne sau-rai-ja-  
 still once did he say: With thy sweet smile al-lur-ing, Well couldst thou cheer and

*cresc.*

*p*

*sf*

*Red.*

*\**

*sf*

mais con-dui-re Qu'aux chemins glo-ri-eux ou  
 lead, safe as-sur-ing, Those who dare, those who win or

*ff*

*rall.*

*ff*

*rall.*

*colla parte*

*Red.*

*\**

*Red.*

*\**

*Red.*

*\**

*dim.* *3* *p* *rall.*

qu'aux sen-tiers ——— bé-nis!  
tread the paths ——— of peace!

*p* *colla parte* *pp* *Tempo I.*

*Rev.* \*

*dolorosamente* *f* *Tempo I.* *pp*

Ah! — mon pè-re! Hé-las! — Pleu-  
Ah! — my fa-ther! A-las! — Then

*sost.* *sec.* *f* *colla parte* *mf espress.* *dim.*

*sec.* *pp*

rez! pleu-rez, mes yeux! ——— Tom-  
weep! then weep, mine eyes! ——— Then

*pp*

bez, tris-te ro-sé-e Qu'un ray-on  
flow, sad shin-ing tears! ——— No ray of

de so - leil ne doit ja - mais ta - rir! Pleu - rez, — mes  
sun shall ev - er dry your flood so clear. Then flow, — ye

*dim.* **pp**

*poco tempo rubato*

yeux! Ah! — pleu - rez tou - tes vos lar -  
tears! Ah! — ye tears, end - less - ly flow -

**f** *colla parte* *dim.* **p**

*Ossia.* *p dim.*

- mes! pleu - rez, mes yeux! ah! pleu - rez! —  
- ing! tears of — sad - ness! Ah! ye tears! —

*p dim.*

- mes! pleu - rez, mes yeux! —  
- ing! ye tears! sad — tears! —

*colla parte* *dim.* **pp** **f**

*8va bassa* — — — \*



## Le Cid.

(1885)

«Plus de tourments et plus de peine.»

English version by  
H. Millard.

Aria.

JULES MASSENET.  
(Born 1842.)

Un poco ritenuto. (♩ = 84)

*f* *dim.* *mf* *p* *p* *dim.* *p non lento* *pp*

Plus de tour - ments — et plus de pei - - ne Au  
No tor - ments now — and no more sor - - row, This

jour — at - ten - du si long - temps!  
day — we have look'd for so long!

*mf*

Le prin - temps sans la joie hu-mai - ne, Se - rait-il en-cor  
 Can spring - time hu - man joy e'er bor - row, Shall we wait in vain

*dim.* *rall.* *p* **Tempo I.**

— le prin - temps?  
 — the spring - time song?

*colla voce* *cresc.* *f*

*mf* *f*

Pre - nez, c'est Dieu qui vous le don - ne, Al - le - lu - ia!  
 Take it, 'tis God who is be - stow - ing, Al - le - lu - ia!

*p*

*dim.* *p*

— Dieu ja - mais ne nous a - ban - don - ne, Quand ja - mais  
 — His love for us He's ev - er show - ing, To all who

*p*

on ne l'ou-bli-a! \_\_\_\_\_  
have for sin a-toned! \_\_\_\_\_

*cresc.*

*f* *dim. p* *Lento. (♩ = 50)* *p* *dim.* *Tempo I. (♩ = 54)*

Al-le-lu-ia! \_\_\_\_\_ Al-le-lu-ia! \_\_\_\_\_  
Al-le-lu-ia! \_\_\_\_\_ Al-le-lu-ia! \_\_\_\_\_

*pp* *col canto* *cresc.*

*mf*

*p*

Al-lez en paix, vous que l'on aime, Al-  
Go on in peace while love confessing, Go

*p dolce*

*pp*



*mf*<sup>45</sup>

lez, en vous don - nant la main! N'a-  
on while hold - ing hand in hand! For

*cresc.*

vez-vous pas le bien su - prê - me, Que d'au - tres cœurs  
have you not the high - est bless - ing, That oth - er hearts

*dim.* *rall.* *p* *mf* **Tempo I.**

cher - cheat en vain? La-mour, c'est  
in vain de - mand? O Love, the

*colla voce* *cresc.* *f* *p*

*Red. \**

*f* *dim.* *p*

Dieu qui nous le don - ne! Al - le - lu - ia! Gar - dez ce tré -  
flow'r that God has plant - ed, Al - le - lu - ia! Guard well this sweet

*p*

sor\_ qui ray - on - ne Et que le ciel vous con - fi - a!  
boon which is grant - ed, And which from heav'n to you is loaned!

*f* *dim.* *p* *Lento.* ( $\text{♩} = 50$ ) *dim.*  
Al - le - lu - ia! Al - le - lu -  
Al - le - lu - ia! Al - le - lu -

*cresc.* *f* *p* *col canto* *pp*

*Tempo I.* ( $\text{♩} = 92$ ) *p un poco animato* *mf*  
ia! Al - le - lu - ia! Al - le - lu - ia!  
ia! Al - le - lu - ia! Al - le - lu - ia!

*p dolce*

*Molto lento.*  
Al - le - lu - ia! Al - le - lu - ia!  
Al - le - lu - ia! Al - le - lu - ia!

*p dim.* *pp* *f* *rf*

*Re.* \* *Re.* \*

# La Clemenza di Tito.

(1791.)

"Non più di fiori.,"

Recitative and Aria.

English version by  
Dr. Th. Baker.

W. A. MOZART.  
(1756 - 1791.)

**Allegro.**

**Recit.**

Ec-co il pun-to, o Vi -  
'Tis the moment, O Vi -

tel - lia, d'e - sa - mi - nar la tua co - stan - za.  
tel - lia, to search thy heart, if it be stead-fast!

Avrai va - lor, che ba - sti, a ri - mi - ra - ree - sangue il tuo Se - sto fe -  
Art thou prepar'd to brave it when he, thy faithful Sextus, sheds his blood for thy

del?  
sake?

Se - sto che ta - ma  
Sex - tus, who loves thee



più del-la vi-ta su-a? che per tua col-pa di-ven-ne re-o?  
more than for life he car-eth? for thy mis-do-ing be-came a trai-tor?

che t'ub-bi-di, cru-de-le? che ingiusta, t'a-do-ra? che in faccia a morte si gran  
Who in thy rage o-bey'd thee, a-dor'd thee, when un-kind! Who still is faithful, tho' by

fe-de ti ser-ba? e tu frat-tan-to, non i-gno-ta a te stes-sa,  
death he be threaten'd? And yet thou go-est, well a-ware thou art guilt-y,

andrai tranquil-la al ta-la-mo d'Au-gusto? Ah! mi ve-dre - -  
to meet Au-gus-tus and cel-e-bratethy bri-dal! Ah! all a-round

i sempre Se-sto d'in-tor-no! E l'au-re ei sassi te-merei che lo-qua-ci  
me I shall see on-ly Sextus, The breezes, the rocks, I shall fear, will be tell-tales

*p*

mi scopris-se-rò a Ti-to.,  
to be-tray me to Ti-tus!

*f*

A' pie-di suo-i va-da-si il tutto a pa-lesar,  
Before his feet I'll fall to admit my fault in full;

Si sce-mi il de-lit-to di Se-sto, se scu-sar non si può  
Tho' Sex-tus be not quite un-of-fend-ing, I can light-en his blame

*p*

col fal-lo mi-o. D'im-pero e d'I-me-ne-i spe-ran-ze, ad-di-o!  
by my endeavor. Ye hopes of love and pow-er, fare-well, then, for ev-er!

*Larghetto.*

*p*

*dolce*

Non più di fio - ri  
No more en - tran - cing

va-ghe ca - te - ne di-scen-da I - me - ne ad in - trec -  
garlands of flow - ers Hy-men des - cend - ing for me - shall



*cresc.*

ciar, Stret-ta fra bar-ba-re, a - spre ri - tor - te,  
twine, Fet-ter'd by bar-barous, un - yield - ing pow-ers,

veg-go la - mor - te - ver me - a - van - zar, veg - go la  
Death I - be - hold as he - nears me ma - lign! Death - I be -

*dolce*

mor - - te ver me a - van - zar! Non più di fio - ri  
hold - - as he nears me ma - lign! No more en - chant - ing

*p*

va - ghe ca - te - ne di - scen - da I - me - ne  
gar - lands of flow - ers Hy - men des - cend - - ing

ad in - trec - ciar, non più di fio - ri  
for me shall twine, No more en - chant - ing

va - ghe ca - te - ne di - scenda I - me - ne ad in - trec -  
gar - lands of flow - ers Hy - men des - cend - ing for me shall

Allegro.

*mf un poco agitato*

ciar. In - - fe - li - ce!  
twine! Hap - - less vic - tim!

qual or - ro - re!  
Doom'd to lan - guish

Ah, di me che si di  
Ah! how long, in dark - est

*p* *f* *p*

rà? che si di - rà?  
night! in dark - est night!

*f* *p espress.*

*espress.*  
Chi ve - des - se il mio do - lo - re, pur a -  
Could one heart that knows my an - guish Fail to -

vria di me pie - tà!  
mourn my woe - ful plight?

chi ve - des - se  
Could one heart

il mio do - lo - re,  
that knows my an - guish

*3* *3*



pur a - vria di me pie - tà,  
Fail to mourn my woe - ful plight?

pur a - vria di me pie -  
fail to mourn my woe - ful

tà!  
plight?

*con anima*

Non più di fio - ri  
No more en - chant - ing

va - ghe ca - te - ne di - scen - da I - me - ne  
gar - lands of flow - ers Hy - men des - cend - ing

ad in - trec - ciar. Stret - ta fra  
for me shall twine. Fet - ter'd by

bar - ba - re, a - spre ri - tor - te,  
bar - barous, un - yield - ing pow - ers,

veg - go la mor - te ver mea - van -  
Death I be - hold, near - ing ma -

zar,  
lign,

veg - go la mor - te he  
Death I be - hold, he

ver me a - van - zar!  
nears me ma - lign!

In - - fe -  
Hap - - less

li - ce!  
vic - tim!

qual or - ro - re! Ah di  
Doom'd to lan-guish Ah! how

*cresc.* me che\_ si di - rà?  
long, in\_ dark - est night!

*f* *p* *dolce*



*dolce*

Chi\_ ve - des-se il mio\_ do -  
 Could one heart that knows my

lo - re, pur a - vria di\_ me pie - tà,                      chi\_ ve -  
 an - guish Fail to\_ mourn my\_ woe - ful plight?                      Could one

des-se                      il mio\_ do - lo-re, pur a - vria di me pie -  
 heart                      that knows my\_ anguish Fail to\_ mourn my woe - ful

tà,                      pur a - vria di\_ me pie - tà!  
 plight?                      fail to\_ mourn my woe - ful plight?

*mf* *cresc.*

In - - - fe - li - ce! qual or -  
Hap - - - less vic - tim! Doom'd to

*f* *dolce*

ro - - re! Chi ve - des - se il mio do - lo - re, pur a -  
lan - - guish! Could one heart that knows my an - guish Fail to -

vria di me pie - tà! In - - fe - li - ce!  
mourn my woe - ful plight? Hap - less vic-tim!

*un poco agitato*

qual or - ro-re! Non più di fio-ri vaghe ca - te - ne disceda I -  
Doom'd to languish! Nomore en - chanting garlands of flowers Hymen des -

*cresc. poco a poco*

me - ne ad in - trec - ciar, Stret - ta fra bar - ba - re, a - spre ri -  
 cend - ing for me shall twine, Fet - ter'd by bar - barous, un - yield - ing

*fp*

*f*

tor - te, veg - go la mor - te ver me a - van - zar!  
 pow - ers, Death I be - hold, he nears me ma - lign!

*fp* *cresc.* *p*

*dolce*

Chi - ve -  
 Could one

des - se il mio do - lo - re, pur a - vria di me pie - tà, chi ve -  
 heart that knows my an - guish Fail to mourn my woe - ful plight? Could one



des - se il mio do - lo - re, pur a - vria di me pie - tà,  
heart that knows my an - guish Fail to mourn my woe - ful plight,

*cresc.* *f*  
pie - tà, di me pie - tà,  
to mourn my woe - ful plight,  
*mf*

*cresc.* *f*  
pie - tà, di me pie - tà,  
to mourn my woe - ful plight,

di me di me  
to mourn my woe - - -

*tr*

pie - - - tà, pur a - vria di me - pie -  
ful plight? fail to mourn my woe - ful

*cresc.*

*cresc. molto*

tà, pur a - vria di me - pie - tà, a -  
plight? fail to mourn my woe - ful plight, to

*fp fp*

vria di me - pie - tà!  
mourn my woe - - - ful - plight?

*fp fp f*

# Les Deux Averages.

(1770)

English version by  
Dr. Th. Baker.

Edited by F. A. Gevuert.

«Plus de dépit, plus de tristesse.»

Arietta.

ANDRÉ E. M. GRÉTRY.  
(1741-1813)

Andantino grazioso.

*p* *cresc.*

*pp*  
Plus de dé - - pit, —  
No more an - - noy, —

*dim.* *pp*

plus de tris - tes - se, Dès - que - je - puis vo - - ler vers toi; De Gri -  
sor - row - ful - meekness, Since I - - can - fly a - - way to thee; Poor Gri -

*rinf.* *p*



pon je plains la fai - bles-se, Et je chan -  
pon! I de - plore his weakness, And I car -

*pp* *mf*  
*pp* *cresc.*

- te, quand je te vois. Plus de dé - pit, -  
- ol when thee I see. No more an - noy, -

*mf* *col canto* *pp*

plus de tris - tes-se, Dès que je puis vo - ler vers  
sor - row - ful meekness, Since I can fly a - way to

*rinf.*

toi. Il se croit ri - che, ô le pauvre hom - me, ô le pauvre  
thee! Hethinks he's weal - thy, poor sil - ly fel - low, poor sil - ly

*pp* *rinf.*

*pp*

hom-me, L'or et l'ar-gent sont tout son\_bien.      Moi,      moi j'ai le  
fel-low, Who on-ly sil-ver has and\_gold;      Mine,      mine is Jé-

cœur de Jé - rô - me,      Moi,      moi j'ai le cœur de Jé - rô - me;  
rome's full af - fec-tion,      mine,      mine is Je-rome's full af - fec-tion

*rinf.*

Mon tré - sor vaut mieux que le sien,      Mon tré - sor vaut  
Greater by - far my trea - sure, I hold,      great-er far my

*rinf.*

*dolce*

mieux que le sien.      Plus de dé - pit, —      plus de tris -  
treasure, I hold.      No more an - noy, —      sor - row-ful

*pp*

tes-se,      Dès que je puis vo - ler vers toi. Plus de dé -  
weakness,      Since I can fly a - way to thee! No more an-

*rinf.*

pit, — plus de tris — tes-se, Dè — s que je  
 noy, sor-row-ful weakness, Since I can

*pp* *cresc.*

puis vo — ler, Dè — s que je  
 fly a — way, Since I can

puis vo — ler, Dè — s que je  
 fly a — way, since I can

*f*

*a piacere*

puis vo — ler vers toi, — Dè — s que je puis vo — ler vers toi.  
 fly a — way to thee, — since I can fly a — way to thee!

puis vo — ler vers toi, — Dè — s que je puis vo — ler vers toi.  
 fly a — way to thee, since I can fly a — way to thee!

*p* *f*



## Dimitri.

(1876.)

«Pâles étoiles.»

Rêverie.

English version by  
Dr. Th. Baker.VICTORIN JONCIÈRES.  
(Born 1839.)

Andante tranquillo.

*pp*

*dolce*

Pâ-les é-toi-les, Cal-me char-  
Stars faintly gleaming, Rest-ful de-

*p*

*pp*

mant,— Ô chas-tes voi-les Du fir-ma-ment, Su-a-ve  
light,— Clouds dim-ly stream-ing O'er skies of night, Winds lightly

*sfz*

*pp*

bri - se Quand vient le soir, — Que tout re-di - se, Es-  
 play - ing When eve is near, — How all are say - ing: Hope

*mf* *pp*

poir, es - poir! — Cal - me de l'â - me, Cal - me char - mant, —  
 on, hope e'er! — Rest - ful e - mo - tion, Might - y thy art, —

*dolce* *dolce*

Tran - qui - le flam - me D'un cœur ai - mant, — Â - me sou -  
 Tran - quil de - vo - tion Deep in the heart, — Souls in - ly

*dolce* *pp*

mi - se Et sans re - tour, — Que tout re-di - se, A - mour, a -  
 sway - ing, Tho' un - a - ware, — For all is say - ing: Love on, love

*cresc.* *f* *pp* *cresc.*

*mour!\_*  
*e'er!\_*

*pp*

*dolce*

Aigle ou co-lom - be, Es - clave ou roi, —  
Ea-glet or swal-low, Free - man or slave, —

*pp*

Jus - qu'à la tom - be Sui - vez la loi; Cœur qui se  
Thy law do fol - low E'en to the grave; When day is

*f* *p*

*sfz* *pp*

bri - se Quand meurt le jour, — Que tout re - di - se, A -  
dy - ing, Sad hearts de - spair, — Tho' all be say - ing, Love

*pp*



*dolce*

mour, a - mour! — Âme é - ter - nel - le, Dans l'é - ther bleu —  
 on, love e'er! — Spir - it im - mor - tal, In a - zure skies —

*dolce*

*p*

Ou - vre ton ai - le, Et monte à Dieu; Em - porte et bri - se  
 Seek thou the por - tal, Heav'n - ward a - rise, — Bonds heavy weigh - ing

*pp*

*cresc.* *f* *pp*

Tes fers d'un jour, — Que tout re - di - se, A - mour, a - mour!  
 No more to bear, — For all is say - ing: Love on, love e'er! —

*cresc.* *pp*

# Don Carlo.

(1867.)

"O don fatale.,,

GIUSEPPE VERDI.

(1813 - 1901.)

Moderato.

Allegro giusto. (♩ = 84)

*con passione*

O don fa - ta - le,      o don cru - del,      che in suo fu -  
Oh fa - tal dow - er,      oh cru - el gift,      That in their

ror mi fe - ce il cie - lo! Tu che ci fai      Si va - ne al -  
fu - ry the heavens did grant me! Thou who canst make us      so vain and

te - re,      ti ma - le - di - co,      ti ma - le - di -      - co, o mia bel -  
 haughty,      My curse is on thee!      Yea, curs-es for      my beau-ty

*Più mosso*

tà!      Ver-sar, ver - sar      sol pos - so il pian - to,      Spe-me non  
 bright!      With bit-ter tears my heart is riv - en,      Hope nev-er

ho,      sof - frir      do - vrò,      Il mio de - lit - to      è orri - bil  
 comes in sor - row's night,      My crime so great, though      my life be

tan - to,      Che can - cel - lar      mai nol po - trò.      Ti ma - le -  
 giv - en,      To can - cel that      no torture might.      My curse is



di - co, ti ma - le - di - co, o mia bel - tà! Ah! ti ma - le -  
on thee, my curse is on thee, O beauty bright! Ah! my curse is

di - co, o mia bel - tà!  
on thee, O beau - ty bright!

Andante.  $\text{♩} = 84$  *cantabile*

O mia re -  
O Queen a -

gi - na, io tim - mo - la - i Al fol - le er -  
dor - ed, I sa - cri - fic'd thee, O fool - ish

*pp* *3*

ror — di — que - sto cor! So - lo in un  
er - ror of this lov - ing heart! In — some lone

*f* *3*

chio - stro al — mon-do o - ma - i Po - trò ce -  
con - vent where none can find me, I — can — con -

*pp*

lar il — mio do - lor. Ohì - mè! ohì -  
ceal my — wild de - spair. A - las! a -

mè! O mia re - gi - na, so - lo in un  
las! O Queen a - dor - ed, In — some lone

*string.* <sup>3</sup>

chio - stro al mon-do o - ma - i Po - trò ce - lar  
con - vent where none can find me, I can con - ceal

*string. col canto.*

*Largo*

*cresc.* <sup>3</sup>

il mio do - lo - re; Ah! so-lo in un chiostro al mon-do o -  
my wild de - spair; Ah! in some lone convent where none can

*cresc.*

mai Po-trò ce - lar il mio do - lor!  
find me, I can con - ceal my wild de - spair!

*Allegro agitato.* (♩ = 152)

*f*

Oh ciel! e  
Oh heav'n! and

*f*



Car-lo... a morte do-ma-ni... gran  
Car-lo- condemned to-morrow, great

Dio,... for-se an-drà!  
heavns! he may be!

*cresc.* *f*

Ah! un dì mi re-sta, la spe-me m'ar-  
Ah! one day is left me, 'Tis hope sweet-ly

*col canto* *f* *3*

*lunga* *con slancio*  
ri-del! Sia be-ne-det-to il  
dawn-ing! Ah! thanks to heav'n be

*f* *col canto* *3*

ciel, be - ne - det - to il ciel! lo - sal - ve - rò! un dì mi  
giv'n, thanks to heav'n be giv'n, I'll save him yet! One day is

re-sta, un dì mi re-sta, ah si - a bene - det - to il  
left me, one day is left me, Ah! thanks to heav'n, yes, thanks to

ciel, lo - sal - ve - rò!  
heav'n, I'll save him now!

# Étienne Marcel.

(1879.)

«O beaux rêves évanouis!»

Aria.

English version by  
Dr. Th. Baker.

C. SAINT-SAËNS.  
(Born 1835.)

*Andantino.* *dolce*

O beaux rê - ves  
Fai - ry vi - sions

é - vanouis! — Es - péran - ces tant cares - sé - es! Vous ne reviendrez  
melted a - way! — All ye hopes so tender - ly cherished! Thoughts once so full of

plus, ô ri - antes pen - sé - es! O beaux rê - ves  
charm, ye for ev - er have per - ish'd! Fai - ry vi - sions



é - va - nous! \_\_\_\_\_ Es - pé - ran - ces tant ca - res - sé - es! A -  
 melt - ed a - way! \_\_\_\_\_ All ye hopes so ten - der - ly cher - ish'd! Fare -

*cresc.*

dieu! \_\_\_\_\_ sous mes yeux é - blou - is \_\_\_\_\_ Vous ne reviendrez plus, ô ri - an - tes pen -  
 well! \_\_\_\_\_ of your glo - ry no ray \_\_\_\_\_ Ev - er - more shall be mine, ye for ev - er have

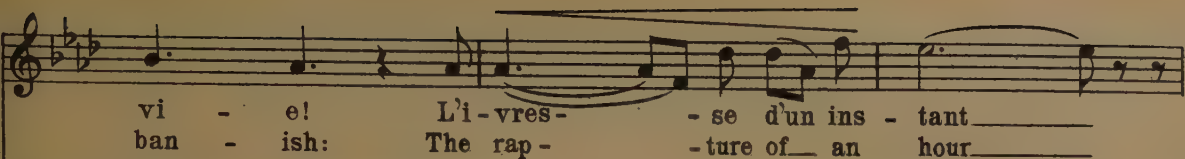
*f* *p*

sé - es! \_\_\_\_\_ Pour - tant \_\_\_\_\_ Dieu \_\_\_\_\_ sem -  
 per - ish'd! \_\_\_\_\_ Yet God \_\_\_\_\_ seem'd \_\_\_\_\_ a

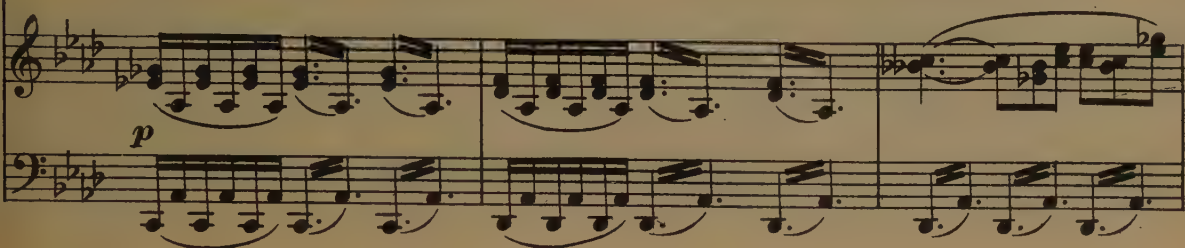
*cresc.* *espress.* *mf*

blait le bé - nir, \_\_\_\_\_ Cet a - mour \_\_\_\_\_ qui fai - saît ma  
 smile to be - stow \_\_\_\_\_ On a love \_\_\_\_\_ on - ly death can

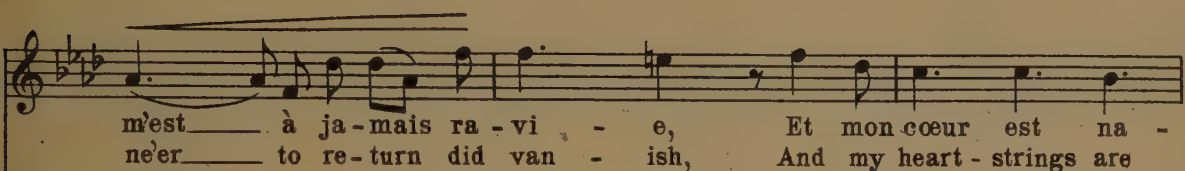
*mf* *sf* *p*



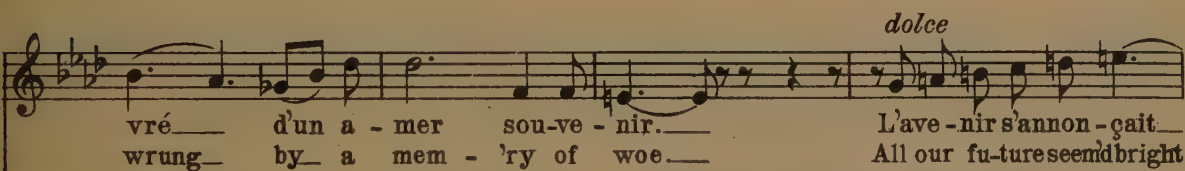
vi - e! L'i-vres- - se d'un ins - tant  
ban - ish: The rap - - ture of an hour



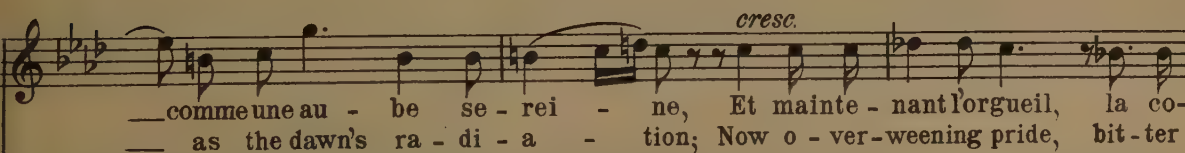
*p*



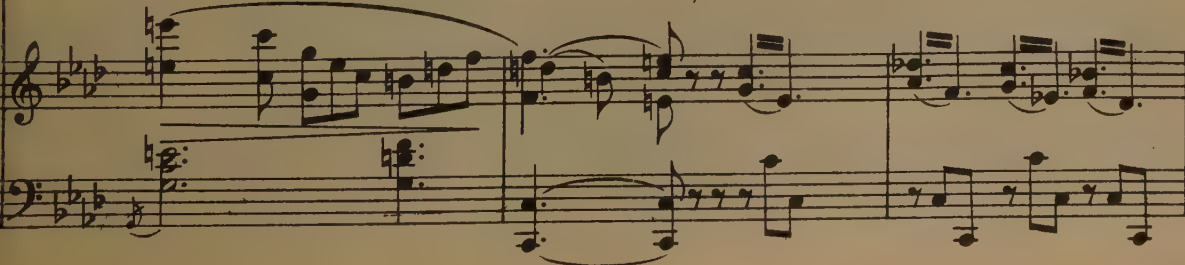
m'est à ja-mais ra - vi - e, Et mon cœur est na -  
ne'er to re-turn did van - ish, And my heart - strings are

*dolce*  
vré d'un a - mer sou-ve - nir. L'ave - nir s'annon - çait  
wrung by a mem - 'ry of woe. All our fu-ture seem'd bright

*cresc.*  
comme une au - be se - rei - ne, Et mainte - nant l'orgueil, la co -  
as the dawn's ra - di - a - tion; Now o - ver-weening pride, bit - ter



lère et la hai - ne Nous ont pour toujours désu - nis!  
 ha-tred and pas - sion Have torn - us a - sun - der for aye!

*espress.*

*sfz p* *p*

*dolce espress.*

O beaux rê - ves é - vanou - is! Es - péran - ces tant caressé - es!  
 Fai - ry vi - sions melted a - way! All ye hopes so tender - ly cher - ish'd!

*pp*

Vous ne re - vien - drez plus, ô ri - antes pen - sé - es!  
 Thoughts once so full of charm, ye for ev - er have per - ish'd!

*cresc.*

O beaux rê - ves é - vanou - is! Es - péran - ces tant caressé - es! A -  
 Fai - ry vi - sions melted a - way! All ye hopes so tender - ly cherish'd! Fare -

*m. s.* *cresc.*



*f* *sfz* *p*

dieu! sous mes yeux é-blou - is Vous ne re-viendrez plus, ô ri-an-tes pen -  
well! of your glo - ry no ray Ev-er-more shall be mine, ye for ev-er have

*p* *mf*

sé - es! A - dieu! A - dieu!  
per-ish'd! Fare-well! Fare-well!

*p* *pp* *pp*

Vous ne re-viendrez plus, vous ne re-viendrez plus, ô ri-an-tes pen-  
Ye will nev-er re - turn, ye will nev-er re - turn, ye for ev-er have

*pp*

sé - - - es! -  
per- - - ish'd! -

# La Fée aux Roses.

(1849)

"En dormant, c'est à moi."

English version by  
Dr. Th. Baker.

Romance.

JACQUES F. HALÉVY.  
(1799-1862.)

*Allegretto cantabile.*

*pp*

*And.* \*

*dolce*

En dor - mant, — en dor - mant, — C'est à moi, dé - li - ce su -  
When he dreams, — when he dreams, — It is I, O heavnly e -

*ppp*

*And.* \* *And.* \*

prê - me, C'est à moi, — c'est à moi qu'il s'en va rê - vant, qu'il s'en va rê -  
mo - tion! It is I, — it is I who be - side him seems, who be - side him

*And.* \*

vant, — Oui, c'est moi — qu'il ap - pel - le, qu'il ap - pel - le et qu'il  
seems, 'Tis on me — that he calls, — me that he calls — in de -

*a piacere**a tempo*

ai - - - me En dor - mant, en dor - mant, en dor - mant, en dor -  
vo - - - tion, When he dreams, when he dreams, when he dreams, when he

*col canto**ppp**Red.*

\*

mant. —  
dreams. —

*sempre legato**Red.**dolce*

En dor - mant, en dor - mant, Qu'il en - ten - de mon vœu su -  
When he dreams, when he dreams May he hear my fond sal - u -

*ppp*

\*

*Red.*

\*

*Red.*

prê - me, Qu'il me soit fi - - dè - le, qu'il me soit fi -  
ta - tion, That his heart on wak - ing, his heart on

*Red.*

\*



dè - le, fi - dè - leen veil - lant, Qu'il le soit en -  
wak - ing, on wak - ing re - deems Ev - ry faith - - ful

*a piacere*

co - re, qu'il le soit en - cor mê - - me En dor -  
vow's, ev - er - y vow's ded - i - ca - - tion When he

*ppp*

*Red.*

mant, en dor mant, ah! en dor  
dreams, when he dreams, ah! when he

*sempre dolce*

*Red.*

mant. dreams.

*dolce*

*pp*

*Red.*

En dor mant, en dor mant, Dans ses  
When he dreams, when he dreams, In his

bras voi - là qu'il m'en - la - ce, Il me dit, \_\_\_\_\_ il me  
arms he fond - ly en - folds me, And he tells, \_\_\_\_\_ and he

Two. Two. \*

dit qu'il se - ra con - stant, qu'il se - ra con - stant,  
tells how his heart o'er - teems, how his heart o'er - teems;

Et je crois même qu'il m'embrasse  
Nor even kisses he with-

*pp*

*piano tempo*

The musical score is for a scene from "The Sleeping Beauty". It features a vocal solo and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are: "bras - holds - se En dor - mant, en dor - mant, me When he dreams, when he dreams,". The piano accompaniment consists of two staves, a treble and a bass clef, with a key signature of one flat. The right hand features a prominent arpeggiated figure, while the left hand has a more rhythmic bass line. The score is marked with "pp a tempo" and includes dynamic markings like "pp".

en dor-mant.  
when he dreams.

*pp* *cresc.*

*Ad.* \*

# La Fiancée d'Abydos.

(1865.)

«Ô nuit, qui me couvre.»

English version by

Dr. Th. Baker.

Cantilena.

ADRIEN BARTHE.

(1828-1888.)

Andante largo.

*f* *p*

*dolciss.*

*pp*

*rit.*

*col canto*

Ô nuit, ô nuit, qui me  
O Night, O Night, who in  
cou - vre de voi - les, O tremblan -  
gloom dost en - fold me, O ye stars  
te clar - té De ces ray - ons d'ar - gent qu'on nomme des é -  
with your sil - ver - y glim - mer and glow From on high that be -



*a tempo* *agitato*

toi - les! Ve - nez ren - dre le cal - me  
hold me: Give a - gain - calm re - pose

*a tempo* *p poco* *agitato* *e* *cresc.*

a mon cœur a - gi - té! Ô nuit!  
to my heart full of woe! O Night!

*pp* *rit.* *rall.* *ten.* \*

Ô nuit! don - ne le calme à mon cœur a - gi - té! Ô bel - le  
O Night! Give thou repose to my heart full of woe! O love - ly

*pp* *rit.* *p* *rall.* \*

nuit! Ô bel - le nuit!  
Night! O love - ly Night!

*Agitato.*

*molto agitato*

Quelle est donc la voix in - con - nu - e  
What is the voice so strangely re - sound - ing,

*p*

*mf*

Qui s'é-veille et chante — en mon cœur?  
That a-wakes and sings — in my heart?

Je me sens in-qui-ète, é-mu-e, C'est  
I am stirr'd by un-known e-mo-tion, That

*mf* *Agitato.*

comme un rê-ve de bon-heur, Je me  
like a dream doth joy-im-part, I am

sens in-qui-ète, é-mu-e, C'est comme un rê-ve de bon-  
stirr'd by un-known e-mo-tion, That like a dream doth joy im-

*p* *mf* *p*

*rall.* *rall.* Tempo I. *pp*

heur, — C'est comme un rê - ve de bon - heur! Ô  
 part, — that like a dream doth joy — im - part! 0

*f* *rall.* *pp* *rall.* *pp*

nuit, ô nuit, qui me cou - vre de  
 Night, 0 Night, who in gloom — dost en -

voi - les, — 0 tremblan - te clar-té De ces ray-ons d'ar -  
 fold me, — 0 ye stars with your sil-ver-y glim-mer and

*p* *col canto*

*rall.* *agitato un poco*

gent — qu'on nomme des é - toi - les, Ve-nez ren - dre le  
 glow — From on high that be - hold me: Give a - gain — calm re -

*rall.* *p* *poco* *agitato*



cal - - me à mon cœur a - gi - té! \_\_\_\_\_ Ô — nuit!  
pose \_\_\_\_\_ to my heart full of woe! \_\_\_\_\_ O — Night,

*cresc.* *pp* *rit.* *rall.* *a tempo* *pp* *poco rit.*

ô — nuit! don - ne le calme à mon cœur, rends le  
O — Night, Give thou re - pose to my heart, give re -

*pp* *rit.* *rall.* *a tempo* *pp* *poco rit.*

*ten.* *tranquillo* *rall.*

*tranquillo e legato*

calme à mon cœur! rends le calme à mon  
pose to my heart, give re - pose to my

*a tempo* *p* *rall.* *pp*

cœur! Ô bel-le nuit! ô bel-le nuit! ah!  
heart! O love-ly Night! O love-ly Night! Ah!

*a tempo* *rall.* *pp* *f*

# Fidelio.

(1805.)

91

„Abscheulicher! wo eilst du hin?“

Recitative and Aria.

LUDWIG van BEETHOVEN.

(1770-1827.)

*Allegro agitato.*

Piano introduction for the first section of the score, marked *Allegro agitato*. The music is in B-flat major and 2/4 time. It features a strong, rhythmic pattern in the right hand and a more active, syncopated pattern in the left hand. Dynamics include *f* (forte) and *sf* (sforzando).

Recit.

*f molto agitato*

Vocal recitative and piano accompaniment for the first part of the recitative. The vocal line is in B-flat major and 2/4 time, marked *f molto agitato*. The piano accompaniment is in the same key and time, marked *f* and *sf*. The lyrics are: "Ab-scheu - li - cher! wo eilst du hin? Thou mon-strous fiend, whith-er dost haste,".

Vocal recitative and piano accompaniment for the second part of the recitative. The vocal line is in B-flat major and 2/4 time, marked *f* and *sf*. The piano accompaniment is in the same key and time, marked *f* and *sf*. The lyrics are: "was hast du vor? was hast du vor im wildem Grim-me? what thy in-tent? Where will thy cru-el fu-ry guide thee?".

*Poco adagio.*

Vocal aria and piano accompaniment for the "Poco adagio" section. The vocal line is in B-flat major and 2/4 time, marked *p* (piano). The piano accompaniment is in the same key and time, marked *ff* (fortissimo) and *f* (forte). The lyrics are: "Des Mit-leids Ruf, Soft pi - ty's voice".

*Più mosso.**veemente  
heftig*

der Mensch-heit Stim-me rührt nicht mehr dei-nen Ti-ger-  
is dumb be-side thee, But ti-ger like thou blood dost

*f*

*Allegro, a tempo.*

sinn. Doch toben auch wie Meeres-  
crave. But tho' by ra-ging tempest

*f* *p*

*Recit.**Adagio.*

wo-gen dir in der See-le Zorn und Wuth,  
driv-en, Death, and in-hu-man hate, thy goal,

*f* *p* *cresc.*

*p espress.*

so leuchtet mir ein Far-ben-bo-gen, der hell auf dunkeln Wol-ken  
To me a rain-bow spans the heav-en, Il-lumes my sky and lights my

*p* *colla voce*



Poco sostenuto, a tempo.

*p* tranquillo

93

ruht,  
soul.

der blickt so still,  
It soft-ly beams

so fried-lich  
on me de-

*p* *sempre più p*

*sempre più p*

nie-der, der spiegelt al- - te Zei - ten wie-der, und  
ject-ed, On it are mem- - 'riessweet re - flect-ed, And

Adagio.

neu be-sänf - tigt waltt mein Blut.  
hope re-new'd in - spires my soul.

*p* *cresc.*

*p cantabile*

*con molta espressione*

Komm, Hoff-nung, lass den letzten Stern, — den letz - ten  
Oh — Hope, thou wilt not let the star, — the star of

*cresc.* *pp*

Stern der Mü - den nicht er - blei - chen, o  
 sor - r'wing love be dimm'd for ev - er! Oh

*p*

*f*

*cresc.*

komm, er - hell', er - hell' mein Ziel, sei's noch so fern, so  
 come, sweet Hope, shew me the goal, How - e'er, how - ev - er

*mf*

*p*

fern, die Lie - be, sie wird's er - rei - chen, ja, ja, sie wird's er -  
 far, For - sake it will I nev - er, for - sake it will I

*cresc.*

*fp*

rei -  
 nev -

*tranquillo*

*cresc.*

chen, sie wird's er - rei -  
 er, for - sake it I will nev -

*cresc.*

*p*



*dolce*

chen. er. Komm, o — komm, komm, o — Hoff — nung!  
Come, oh — come, come, oh — guide — me!

*dolce* *cresc.* *sfp*

*p*

Lass den letz — ten  
Thoult not let — the

*pp*

Stern der Mü — den, der Mü — den nicht er —  
star of sor — row — ing love be dimm'd for

*cresc.* *f* *f*

blei — chen! Er — hell' ihr Ziel, — sei's noch so fern, sei's noch so  
ev — er, Oh, shew — the goal, — how — ev — er far, how — ev — er

*sfp* *cresc.* *f* *f*

*dolce*

fern, die Lie — be, die Lie — be wird's er — rei — chen, die  
far, for — sake it, for — sake — it will I nev — er, for —

*sfp* *sfp*



*cresc.*

Lie - be, die Lie - be wird's er -  
sake it, for-sake it will I

*fp* *fp*

*Allegro con brio.*

rei - chen.  
nev - er.

*f* *sf*

*p agitato*

Ich folg' dem in - nern  
A heav'n - ly voice do'it

*f* *p*

*molto cresc.*

Trie - be, ich wan - ke nicht, mich stärkt die  
guide me, I shall not fail, Love will pre -

*cresc.*

*ff*

Pflicht der treu - en Gat - ten -  
vail, Thou hope hast ne'er de -

*ff* *p* *ff*

*mf*

lie - be, ich wan - ke nicht,  
nied me, I shall not fail,

*p* *sf* *sf* *sf*

*cresc.* *f*

nein, ich wan - ke nicht, mich stärkt die Pflicht der  
no, I shall not fail, Love will pre - vail, Thou

*cresc.* *f*

*dolce ed espress.*

treu - en - Gat - ten - lie - be. O.  
hope hast ne'er de - nied me. Oh

*f* *p dolce*

du, für den ich al - les trug, könnt'  
thou, for whom I all can bear, could

*f*

ich zur Stel - le drin - gen, wo Bos - heit dich in Fes - seln  
I from bonds un - chain thee, Where hate in - hu - man laid the

*f* *f* *ff*

*Più lento.**p dolce*

schlag, und sü - ssen Trost dir brin -  
snare, Or in thy grief sus - tain

*p* *pp* *colla voce*

*Tempo I.**con anima*

gen! O du, für den ich -  
thee! Oh thou, for whom I -

al - les trug, könnt' ich zur Stel - le  
all can bear, Could I from bonds un -

*f stentato*

drin - gen, wo Bos - heit dich in Fes - seln  
chain thee, Where hate in hu - man laid the

*ff*

schlag, könnt' ich zur Stel - le drin - gen!  
snare, Could I from bonds un - chain thee!

*p* *cresc.* *f*



*p*  
Ich  
A

*f*

*agitato* *molto cresc.*  
folg' dem in - nern Trie - be, ich wan - ke nicht, mich stärkt die  
heav'n - ly voice doth guide me, I shall not fail, Love will pre -

*p* *cresc.*

*ff*  
Pflicht der treu - en Gat -  
vail, Thou hope hast ne'er

*ff* *p*

lie - ba,  
nied me,  
- ten - lie - be, ich folg' dem in - nern  
de - nied me, A heav'n - ly voice doth

*ff* *p* *fp* *fp*

*cresc.*

Trie - be, ich wan - ke nicht, nein,  
guide me, I shall not fail, no,

*fp* *fp cresc.*

*f* *fp* *fp* *fp* *fp* *cresc.* *sempre cresc.*

nein, ich wan - ke nicht, mich stärkt die  
no, I shall not fail, Love will pre -

*al Fine*

Pflicht der treu - en Gat -  
vail, Thou hope hast ne'er

*f*

*ad lib.* lie - be.  
nied me. de - nied me.

*f*

# Der fliegende Holländer.

(1843.)

English version by  
Natalie Macfarren.

„Traft ihr das Schiff?“

Ballad.

RICHARD WAGNER.  
(1813-1883.)

Allegro non troppo. (♩ = 63.)

The musical score is written for piano and voice. The piano part begins with a tremolo in the right hand and a strong, marked bass line in the left hand. The vocal part enters with a melody that is both dramatic and lyrical. The score includes various musical notations such as dynamics (f, ff, p, dim. e rit.), articulation (ben marcato), and fingerings. The lyrics are in English, with the vocal line singing "Jo - hoe! Yo - hoe!" and the piano accompaniment providing a rhythmic and harmonic foundation.

*trem.*

*f ben marcato*

*ff*

*dim. e rit.*

*p*

*f*

Jo -  
Yo -

ho - hoe! Jo - ho - ho - hoe! Ho - ho - hoe! Jo - - hoe!  
ho - hoey! Yo - ho - ho - hoey! Yo - ho - hoey! Yo - - hoey!



*f*

Traft ihr das Schiff im Mee-re an, blut-roth die Se-gel,  
A ship the rest-less o-cean sweeps; Bloodred her sails, and

*mf p pp mf p*

schwarz der Mast? Auf ho-hem Bord der blei-che Mann, des  
black-her masts; Her pal-lid cap-tain nev-er sleeps, But

*mf p mf*

Schif-fes Herr, wacht oh-ne Rast. Hui!  
watch-ful glanc-es round him casts. Hui!

*p trem. fp ff*

— Wie saust der Wind! Jo-ho-he!  
— The wind is shrill! Yo-ho-hey! Jo-ho-he!  
Yo-ho-hey!

*p ff*

Hui! \_\_\_\_\_ Wie pfeift's im Tau! Jo-ho-he! \_\_\_\_\_  
 Hui! \_\_\_\_\_ The wind is shrill! Yo-ho-hey! \_\_\_\_\_

*fp* *f* *p*

— Jo-ho-he! Hui! Wie ein Pfeil fliegt er hin, oh-ne  
 — Yo-ho-hey! Hui! Like an arrow he flies, with-out

*ff* *mf*

Ziel, oh-ne Rast, oh-ne Ruh! \_\_\_\_\_  
 aim, without rest, without end! \_\_\_\_\_

*dim.* *rit.* *p*

Doch kann dem blei-chen Man-ne Er-lö-sung ein-stens noch wer-den,  
 Yet this the pal-lid man from his life-long curse may de-liv-er,

*p* *pp* *pp*

Più lento. ( $\text{♩} = 100.$ )

Doch kann dem blei-chen Man-ne Er-lö-sung ein-stens noch wer-den,  
 Yet this the pal-lid man from his life-long curse may de-liv-er,

*p* *pp* *pp*

fänd' er ein Weib, das bis in den Tod ge-treu ihm auf  
Find he a maid - en, faith - ful and true, to love him for

*p*

*dolce ed espress.*

Er - den. Ach! wann wirst du, blei - cher  
ev - er. Ah! might - est thou, pal - lid

*p* *pp trem.*

See - - - mann, sie r'in - den?  
sea - - - man, but find her!

*pp*

Be - tet zum Him-mel, dass bald ein Weib Treu - e ihm  
Pray ye, that heav'n may soon in his need grant him' this

*pp* *p*



Tempo I.

105

halt!  
boon.

Bei  
A -

*p marcato cresc.* *f dim.* *p* *mf*

*Red.* \*

bö - sem Wind und Stur - mes - wuth um - se - geln wollt' er  
gainst a tem - pest's ut - most wrath, A - round the Cape he

*p* *pp* *mf* *p*

einst ein Cap; er flucht' und schwur mit tol - lem Muth: „In  
once would sail; He cursd and swore a fool - ish oath: „Be -

*mf* *p* *mf*

E - wig - keit lass' ich nicht ab! „ Hui!  
fall what may, I will pre - vail! „ Hui!

*p* *ff* *f* *trem.*

*ff* *fp*

4 3 2 1 2 1 4

Und Sa - tan hört's, Jo-ho-he! Jo-ho-he!  
And Sa - tan heard! Yo-ho-hey! Yo-ho-hey!

*p* *ff*

Hui! Nahm ihn beim Wort! Jo-ho-he!  
Hui! He mark'd his word! Yo-ho-hey!

*fp* *f* *p*

Jo-ho-he! Hui! Und ver-dammt zieht er nun durch das  
Yo-ho-hey! Hui! And con-demn'd him to sail on the

*ff* *mf*

Meer oh-ne Rast, oh-ne Ruh!  
sea without aim, without end!

*dim.* *rit.* *p*

*p*

Doch, dass der ar - me Mann noch Er - lö - sung fän - de auf Er - den,  
 Yet this the wretch - ed man from his life - long curse may de - liv - er,

*p* *pp* *pp*

zeigt Got - tes En - gel ihm, wie sein Heil ihm einst kön - ne wer - den:  
 Would but an an - gel shew him the way his bond - age to sev - er.

*p* *p*

*dolce ed espress.*

Ach! wann wirst du, blei - cher See - - - mann, sie  
 Ah! might - est thou, pal - lid sea - - - man, but

*pp* *trem.*

fin - den? Be - tet zum Him - mel, dass bald ein Weib Treu - e ihm  
 find it! Pray ye, that heav'n may soon, In his need, grant him this

*pp* *pp* *p*



## Tempo I.

halt'.  
boon.

*p* marcato cresc. *f* dim. *p* *f*

Vor He

*risoluto*

An - ker al - le sie - ben Jahr, ein Weib zu frein geht  
goes on shore when seven years end; A wife he seeks, the

*p* *f* *p*

*p* poco riten. *p* più ritard. e *p*

er an's Land; er frei - te al - le sie - ben Jahr, noch nie ein treu - es  
land a - round; But where - so - e'er his steps he bend, For him no faith - ful

*p* più poco riten. *p* più ritard.

Allegro.

*a tempo* *f*

Weib er fand! Hui! „Die An - ker  
wife is found. Hui! „Un - furl the

*trem.*

*pp* *a tempo* *fp*

los! "Jo-ho-he!\_\_\_\_\_ Hui!\_\_\_\_\_

sails!" Yo-ho-hey!\_\_\_\_\_ Yo-ho-hey! Hui!\_\_\_\_\_

*f* *p* *ff* *fp*

— „Die Se - gel auf!" Jo-ho-he!\_\_\_\_\_ Jo-ho-he!

— "The an - chor weigh!" Yo-ho-hey!\_\_\_\_\_ Yo-ho-hey!

*f* *p* *ff*

*accel.*

Hui! „Fal-sche Lieb', fal-sche Treu! Auf, in See oh-he Rast, oh-he

Hui! "Faithless love, faith-less troth! To the sea, with-out aim, without

*f accel.*

Ruh!"

end!"

*f* *dim.* *ritard. e dim.* *p*

*pp*

Ach, wo weilt sie, die dir Got-tes En-gel einst könnte zei - gen?  
 Ah! where is she, to whose lov - ing heart the an - gel may guide - thee?

*pp dolce*

*pp*

Wo triffst du sie, die bis in den Tod dein blie - be treu - ei - gen?  
 Where lin-gers she, thine own un - to death, what-ev - er be - tide - thee?

*p*

*pp*

*dolce ed espress.*

Ach! möch - test du, blei-cher See - - - mann, sie  
 Ah! might - est thou, pal - lid sea - - - man, but

*pp trem.*

*un poco ritard.*

fin - den! Be - - - tet zum Him - mel, dass bald ein  
 find her! Pray ye, that heavn may soon In his

*pp trem.*

*un poco ritard.*

Weib Treu - e ihm halt!  
 need grant him this boon!

*p marcato*

*f dim.*

*p*

*Red.*

\*



# La Forza del destino.

(1862.)

"Madre, pietosa Vergine.,"

English version by  
Dr. Th. Baker.

Aria.

GIUSEPPE VERDI.  
(1813 - 1901.)

Allegro agitato, e presto. (♩ = 96)

Allegro. Recit. *f* *p*

Son giun-ta! gra-zie, o  
In safe-ty! Heav'n, I

Di - o! E - stre-mo a-sil que-st'è per me! Son  
thank thee! This hid-ing-place is now my last! Here

## Allegro di prima.

giun-ta! safe-ty— Io tre-mo! I trem-ble!

*pp*

La mia or - ren - da  
My dread - ful fate al -

sto-ria è no-ta in quel al-ber-go e mio fra - tel nar-  
ready is known in yonder tav-ern: my broth - er 'twas who

Recit. *agitato* Allegro. (♩ = 138)

rol-la! Se sco-per-ta m'a-vesse! Cie - lo! Ei dis-se,  
told it! Had he known me with-in there Heav - en! And Don Al -

*p*

*Red.*

na-vi-ga ver-soc-ca - so don Al - va ro! Nè mor - to  
va-ro, he said, is sail - ing toward A - me-ri - ca; from death he



*cresc.*

cad-de quella not-te in cui i - o, i - o, del san- - gue  
fled on the night when I, I, all gor- - y

*pp* *cresc.*

di mio pa-dre in - tri - sa, l'ho se - gui - to e il per -  
with my fa - ther's life - blood, sought to fol - low him, and

*ppp*

*a tempo*

de - i! Ed or mi la - scia, mi  
lost him! And now he leaves me, he

*p a tempo* *p*

la - scia, mi fug- - gel! ah!  
leaves me, for - sakes me! Ah!

*p* *ff*

*morendo*

ohi - mè! non reg-go a tan-t'am-ba - scia!  
ah me! I can-not bear this an - guish!

*dim.* *p* *pp* *col canto*



Allegro assai moderato. (♩ = 84)  
come un lamento

*pp*

*dolce*

Ma - dre, Ma - dre, pie - to - sa  
Moth - er, Moth - er of mer - cy,

Ver - gi - ne, per - do - na al mio pec -  
Maid - en blest, For - give me my trans -

ca - to, m'a - iu - ta quel-l'in -  
gres - sion, Thy love dis-pel my

*poco cresc.*

gra - to dal co - -re a can - cel -  
pas - sion For him, th'un-grate - ful

*cresc.* *pp*

lar! In que - - ste so - - li -  
heart! A - lone within this

*p*

tu - di-ni e - spi - e - rò, e - spi - e - rò ler -  
sol - i-tude, Let me a - tone, let me a - tone my

*cresc.* *cresc.*

ro - re... Pie-tà di me, pie-tà, Si -  
er - ror; O Lord, to me thy grace im -

*più cresc.* *più cresc.*

gnor, pie-tà di me, pie-tà, Si - gno - rel.. Deh!  
part, O Lord, be-hold my woe, my ter - ror! Ah!

*con passione*

non m'ab-ban - do - nar! Pie-tà, pie - tà di me, Si - gno - re; Deh!  
 ne'er from me de - part, be-hold, O Lord, be-hold my ter - ror! Ah!

non m'ab-ban - do - nar! ah! pie - tà, pie - tà di me, Si -  
 ne'er from me de - part! Ah! be - hold, O Lord, my woe, my

gnor! terror! Ah que' su - bli - mi can - ti - ci  
 Ah! what sub-lime re-sounding choir,

*Organ.*

del - lor - ga - no i con - cen - ti, che co-me in-cen-so a -  
 With or - gan - peal as - cend - ing, Like in-cense waft - ed

scen - do - no a Dio sui fir - ma - men - ti, i - spi - ra - no, i -  
 heav-en-ward Be-fore the throne are blending! How they in-spire, how



spi - ra - no a que - st'al - ma fe - de, con - for - to e cal -  
they in - spire e - mo - tion, Faith, hope, and calm de - vo -

*poco più mosso* *declamando*

ma!.. Al san - to a - si - lo accor - ra - si!.. E l'o - serò a que -  
tion! Now swiftly to the ho - ly fane! And dare I, at this

(Orch.) *poco più mosso* *colla parte*

sto - ra?.. Al - cun po - tria sor - prender - mi!.. Oh  
moment? Were some one to sur - prise me here! O

mi - se - ra! Leo - no - ra! Tre - mi?.. Il pi - o fra - te ac -  
dire - ful, end - less tor - ment! Fear'st thou? The pi - ous broth - er

co - glier - ti, no, non ri - cu - se - rà, no, no! Non  
will re - ceive, and sure - ly not be - tray: No, no! For -

*f* *f*

*con più forza*

mi la-sciar, soc-cor-ri-mi, pie-tà, Si-gnor, pie-tà, non  
sake me not, O guard me still, O Thou, my on-ly stay! For-

*mf*

*con espansione*

mi la-sciar, pie-tà, pie-tà, Si-gnor, Si-gnor, pie-  
sake me not, O guard me still, O Thou, my on-ly

*cresc.*

*animando sempre più*

tà! Deh! non m'ab-ban-do-nar!  
stay! For-sake me not, O guard

*animando sempre più*

*p tranquillo*

— Pie-tà di me, pie-tà, Si-gnor, pie-tà di me, pietà, Si-  
me still, O Thou, my on-ly stay! For-sake me not, O guard me

*pp*

gnor, pietà di me, pietà, Si-gnor!  
still, forsake me not, my on-ly stay!

*pp*

# La Forza del destino.

(1862.)

"Pace, pace, mio Dio.,"

Melodia.

English version by  
Dr. Th. Baker.

GIUSEPPE VERDI.  
(1813 - 1901.)

Allegro agitato. (♩ = 96)

Andante.

*f*

Pa - ce,  
Calm me,



pa - ce, pa - ce, pa - ce, mio  
calm me, calm me, calm me, O

(♩ = 56)

*p*

Di - o, pa - ce, mio Di - o!  
Fa-ther! Calm me, O Fa - ther!

*con dolore* *p*  
Cruda sven-  
Cru-el mis-

tu - ra M'astringe, ahimè a lan-guir;  
for - tune My woe-ful heart still tries:

Co - me il dì pri - mo da tant'an - ni  
As on the first day, all these years my

*f*

du - ra Profon-de il mio sof-frir. Pa - ce, pa -  
 por - tion Was on - ly tears and sighs. Calm me, calm

*f* *p*

*f* *pp*

ce, pa - ce, mio Di - o, pa - ce, mio Di -  
 me, calm me, O Fa-ther, calm me, O Fa -

*f* *pp*

*con enfasi*

L'a-mai, gliè ver!... ma di bel-tà e va-  
 I lov'd him well! Such wondrous grace and

lo - re Co-tan - to Id-dio l'or - nò, Che l'a - mo an-  
 val - or Did Heav'n to him im - part, I love him

*p*

cor, nè to-glier-mi dal co - re L'im-ma - gin sua sa-prò. Fa-ta - li-  
 yet, nor can I bear to ban-ish His im - age from my heart. O bit - ter

*f*

tà! fa-ta-li-tà! fa-ta-li-tà! un de-lit - to Disgiun - ti n'ha quag-  
 fate! O bitter fate! O bitter fate! Still di-vides us On earth transgression

*p* *6* *6* *p* *3*

*p* *pp*

*con passione*

giù! Al - va - ro, io t'a - mo, e su nel cie - lo è  
 sore! Al - va - ro, I love thee! and yon in heav'n 'tis

*p*

scrit - to: Non ti ve - drò mai più! Oh  
 writ - ten: I ne'er shall see thee more! O

*3*

*un poco string.*



Di - o, Dio, fa ch'i - o muo - ja; chè la  
Heav - en, Heav'n, now let me per - ish! Peace my

*agitatissimo*  
cal - ma Può dar - mi mor - te sol. In-van la pa -  
spir - it will find a-lone in death; For'tis in vain

ce quisperò quest' al - - ma In pre - da a tan - to, a tan - to  
— I pray my an - - guish May cease on earth till fails my

duol, — in mezzo a tan - to, a tan - to duol.  
breath! — may cease on earth till fails my breath!

In-van la pa - ce quest' al - ma, in-van la  
For 'tis in vain I pray, 'tis all in

pa - vain I - ce que - st'al - ma, in - van spe -  
vain I pray my an - guish, in vain I

*pp*

rò, la pa - ce quest' al - ma in-van spe-rò.  
pray my an - guish may cease on earth till fails my breath!

*col canto*

Mi - se - ro pa - ne... a prolungar-mi  
Food, how I loathe thee, that art but set be -

Allegro. (♩ = 144)

vie - ni la scon - so - la - ta vi - ta... Ma chi  
fore me this wretch - ed life to lengthen! Who is

giun - ge? Chi pro - fa - na - re ar - di - sce il sa - cro  
com - ing? Who is't, that dares pro - fane these ho - ly

lo - co? Ma - le - di - zio - ne, ma - le - di -  
pre - cincts? Be he ac - curs - ed, be he ac -



zio - - ne, ma - le - di - zio - - ne, ma - le - di -  
 curs - - ed, be he ac - curs - - ed, be he ac -

This system shows the first vocal entry. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment consists of a right hand with chords and a left hand with a rhythmic pattern of eighth notes. The lyrics are 'zio - - ne, ma - le - di - zio - - ne, ma - le - di -' on the first line and 'curs - - ed, be he ac - curs - - ed, be he ac -' on the second line.

zio - - - - -  
 curs - - - - -

This system continues the vocal melody. The vocal line has a long note followed by a series of eighth notes. The piano accompaniment features a dense texture with many beamed eighth notes in both hands. The lyrics are 'zio - - - - -' and 'curs - - - - -'.

ne!  
 ed!

This system continues the vocal melody. The vocal line has a long note followed by a series of eighth notes. The piano accompaniment features a dense texture with many beamed eighth notes in both hands. The lyrics are 'ne!' and 'ed!'.

This system continues the piano accompaniment. The right hand has a series of beamed eighth notes, and the left hand has a series of beamed eighth notes. The lyrics are 'ne!' and 'ed!'.

This system continues the piano accompaniment. The right hand has a series of beamed eighth notes, and the left hand has a series of beamed eighth notes. The lyrics are 'ne!' and 'ed!'.

# Der Freischütz.

(1821)

„Und ob die Wolke.“

Cavatina.

CARL MARIA von WEBER.

(1786-1826.)

English version by  
Natalia Macfarren.Adagio.  $\text{♩} = 42$ 

*p dolce*

*p espress.*

Und ob die Wol - ke sie ver - hül - le, die  
And tho' a cloud o'er-spread yon heav - en, The

Son - ne bleibt am Him - mels - zelt: es wal - tet dort ein heil' - ger  
sun in splen - dor shines on high, — By chance a - lone we are not

Wil - le, nicht blind - dem Zu - fall dient die Welt.  
driv - en, A lov - ing Fa - ther e'er is - nigh.

*p* ✓

Das Au-ge, e - wig rein und klar, nimmt al - ler We - sen lie - bend  
 His ten - der care is o - ver all, His lov - ing eye on us will

*p.* *p.* *p.*

*dolce* *p.*

wahr, das Au - ge, e - wig rein und klar, nimmt al -  
 fall, His - ten - der care is o - ver all, His lov -

- - - ler We - sen lie - bend wahr,  
 - - - ing eye on us will fall,

*pp*

das Au - ge, e - wig rein und klar, nimmt Al - ler lie - bend  
 His - ten - der care is o - ver all, His eye on us will

*p.* *p.*



wahr.  
fall.

Für  
I

*dolce*

mich wird auch der Va-ter sor-gen, dem kind-lich Herz und Sinn ver-  
know He will not let me sor-row, In whom my heart and faith con-

traut, und wär' dies auch mein letz-ter  
fide, And tho' I ne'er should see the

*mf*

Mor-gen, rief' mich sein Va-ter-wort als Braut.  
mor-row, In Him a-lone I will a-bide.

*mf*

*p molto espress.*

Sein Au-ge, e - wig rein und klar, nimmt mei-ner auch mit Lie - be  
His ten-der care is o - ver all, His lov-ing eye on us\_ will

wahr, sein Au - ge, e - wig rein und klar, nimmt mei -  
fall, His\_ ten - der care is o - ver all, His lov -

- ner auch mit Lie - be wahr, sein Au-ge, e - wig rein und  
- ing eye\_ on us\_ will fall, His ten-der care is\_ o - ver

klar, nimmt mei-ner lie-bend wahr.  
all, His eye on us\_ will fall.

# Il Guarany.

(1870.)

"C'era una volta un principe.,,

Ballad.

A. CARLOS GOMES.

(1839-1896.)

English version by  
Dr. Th. Baker.

*Andante.* (♩ = 120)

*delicate*

*p*

*m.s.*

*f*

*dim.*

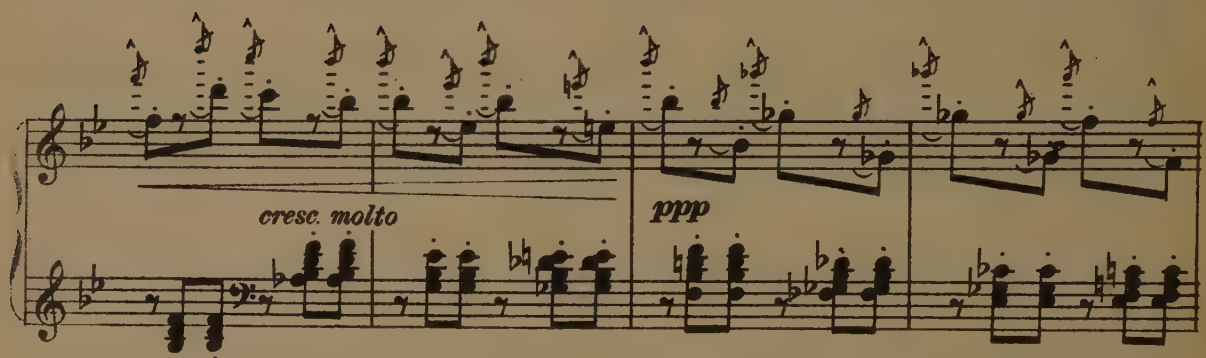
*p*

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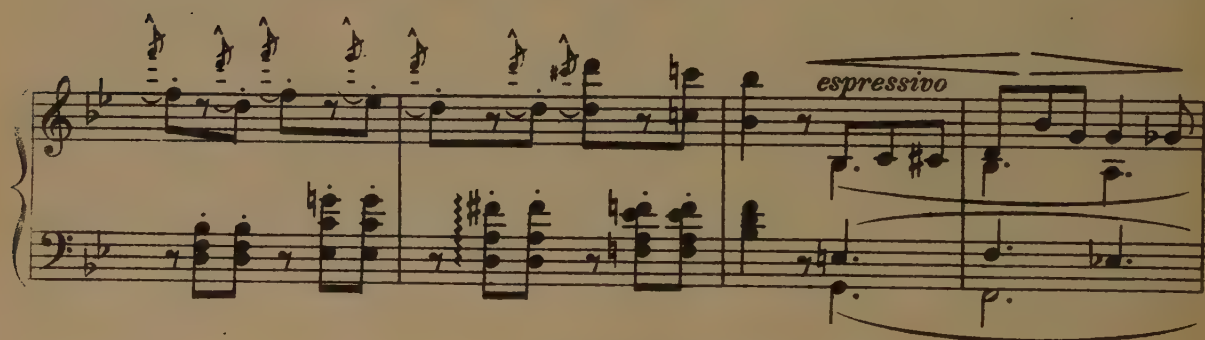




First system of musical notation. The upper staff features a melodic line with eighth-note patterns and accents. The lower staff provides a harmonic accompaniment with chords and eighth notes. A dynamic marking of *p* (piano) is present in the lower staff.



Second system of musical notation. The upper staff continues the melodic line. The lower staff includes the instruction *cresc. molto* (crescendo molto) and a dynamic marking of *ppp* (pianissimo).



Third system of musical notation. The upper staff features a melodic line with a slur and the instruction *espressivo* (expressive). The lower staff includes a dynamic marking of *p.* (piano).



Fourth system of musical notation. The upper staff includes a triplet of eighth notes. The lower staff includes the instruction *calmo ed un poco stentato* (calm and a little staccato).

*ten.*

Oh, come è bel-lo il ciel! — par che na - tu - ra nel - l'o - ra del si - len -  
How full of charm the sky! — 'Tis as if Na - ture, in this, the hour of si -

*pp secondando il canto*

*eguale*

zio, ar - ca - na - men - te pe - ne - tri dentro l'al - ma, e fa - vel - li d'amor con mesta  
lence, could sound the deeps of the soul with secret power, and could whis - per of love with tranquil

(gazing on the guitar)

cal - ma! **Tempo I.** Ed al - lo - ra per -  
sad - ness! Tell me where - fore thy

*sempre dolce*

**Andante moderato.** (♩ = 108)  
*ben misurato*

chè le tue can - zo - ni, per - chè le tue can -  
strains, once so re - sound - ing, thy strains once so re -

*espress.*

*poco a poco affrett.*

zo-ni, istrumen - to gen - til, più non com -  
sounding, oh my ten - der gui - tar, no long - er

*affrett.*

met - ti al - l'au-rein-na-mo - ra - - - te? Or  
thrill on the tone - en-ravish'd breez - - es? A -

*risoluto*

*f*

**Allegro deciso.**

vi - a, risor-gi dal pol-ve-ro-so obbli-o, e fa che amo - re,  
wak-en! Betake thee from dust-y, sad ob-liv-ion! Let Na - ture, love, and

*f*

*rall.* **Lento.** *portando* **Andante moderato.**

la na - tu - ra e Dio t'i - spi - ri - no un la - men - to, Che ge -  
God him - self in - spire thee in a lay to languish, Fond - ly

*p*



*agitato a poco a poco cresc.*

men - do, ris-pon-da al mio tor - men - to! fa che a-mo - re, la na-tu - ra e  
sigh-ing an an-swer to my an - guish! Now may Na - ture, love and God him -

*agitato a poco a poco cresc.*

*cresc. molto e affrett.*

Di - o, e Dio ti-spi-ri-no un la-men-to, ah! ah!  
self - inspire thee in a lay - to languish, ah! ah!

*cresc. molto e affrett.*

*ff* *Lento calando* *con portamento*

Che ge - men-do, ri-spond'al mio tor-men - to!  
Fond-ly sigh-ing an an-swer to my an - guish!

*ff* *Lento calando* *pp*

*Allegro deciso.*

*f* *rapido* (taking the guitar.)

*con moto leggerissimo*

## Allegro brillante. (♩=176)

*p*

(♩=160)  
*ingenuamente*C'era una volta un principe  
Once on a time there was a prince,

*f* *p*

me-sto, pen-so - so e bel - lo,  
Pensive and sad and charm - ful,Chè-ra d'ognu-no il pal - pi - to,  
He was the cas-tle's pride and flow'r,

*declamato**un poco rit.*la gloria del ca-stel - lo.  
Guarded by hearts a - larm - ful.Ma non vo-le - va a-mar!  
But naught he cared for love!no! non vo-le - va a -  
no! naught he cared for

*p*

*a tempo*

mar!  
love!

*delicate*

*p*

*pp delicato*

Tempo I.

*rall.*

For-te, le-al, sen-si-bi-le,  
Loy-al and strong and ten-der he,

*dim.*

*pp*

*p*

*col canto*

*portando*

pa-rea qual fi-do a - man - te;  
Form'd for a faith-ful lov - er,

a-vea negli oc-chi il fa-sci-no...  
And in his eye there liv'd a spell:

*con slancio*

Lo stesso movimento.

pur non vo-le-va a - mar!  
But naught he cared for love!

no! non vo-le-va a - mar! ah!  
no! naught he cared for love! ah!

*dolce*



non\_\_ vo - le - va a - mar! Ma un dì... ma un  
 naught he cared for love! But: One day\_\_ But: One

*rall.*  
*con moto*  
*rall.*

Cantabile con moto. (♩=152)  
*espressivo*

di fanciul - la po - ve - ra a lui pas - sò dap - pres - so, Ri -  
 day a poor young maid went by, A poor young maid went by\_\_ him: He

*leggerissimo*

ma - se mu - to e sta - ti - co, e più non fu lo stesso... Egli dovet - te a -  
 gaz'd on her in rap - ture mute, No long - er love an - noy'd him: For he had fall'n in

*p*

mar! e - gli do - vet - te a - mar! a - mar!  
 love! For he had fall'n in love! in love!

*pichettate*  
*p*

E-gli do-vet-te a-mar! a-mar!  
For he had fall'n in love! in love!

ah sì, ah sì, ah sì!  
Ah yes! ah yes! ah yes!

*rit. meno mosso*

do - vet - - - te a - mar!  
he'd fall - - - en in, love!

do - vet -  
he'd fall -

te, do - vet - te a-mar! e-gli do-vet-te a-mar!  
en, he'd fall'n in love! For he had fall'n in love!

sì! sì!  
Yes! yes!

*rapido*

*rall.*

*cresc. affrett.*

*rapido*

*rall.*

ah! ah! ah! ah!  
ah! ah! ah! ah!

*cresc.*

*affrett.*

*ff*

## Andante espressivo. (♩=126)

In-van-tentiam re-si-ste-re al pal-pi-to di-vi-no,  
 Ev-er in vain would we re-sist Pow-er of love su-per-nal,

*p*

Chesull'e-ter-ne pa-gi-ne è scritto nel de-sti-no.  
 For it is writ-ten clear up-on Destin-y's page e-ter-nal:

*cresc.* *portando*

Più mosso (♩=160)  
 graziosamente

Tut-ti dobbia-mo amar!  
 All have to fall in love!

*scherzando*

tut-ti dobbia-mo amar! ah! ah!  
 All have to fall in love! ah! ah!

tut-ti dobbia-mo amar!  
 All have to fall in love!

tut-ti dobbia-mo amar! ah! ah!  
 All have to fall in love! ah! ah!



*poco rit.*

ah! ah! ah! ah! ah! ah! ah! ah! tut - ti dob - bia - mo amar! dobbia - mo amar! —  
 ah! ah! ah! ah! ah! ah! ah! ah! All have to fall in love! all fall in love! —

8

*rit. col canto*

*ritenuto*

Più animato assai. (♩ = 192)

Tut - ti dob - bia - mo amar! tut - ti dob -  
 All have to fall in love! all have to

*staccate*

*larga la frase*

bia - mo amar! tut - ti dob - bia - mo amar! ah! —  
 fall in love! all have to fall in love! ah! —

*ff*

*larga la frase*

*ff*

*molto affrettato*

tut - ti — dob - bia - mo, tutti dob - bia - mo, dobbia - mo amar! tut - ti dobbia - mo a -  
 All — have - to fall in love, all have to fall — in love, have to fall — in

*molto affrettato*

*pp*

mar!  
love!

a - - - mar!  
all! \_\_\_\_\_

*senza rigor di tempo*

tut-ti dobbiamo amar!  
All have to fall in love!

tut-ti dobbia-mo amar!  
All have to fall in love!

dobbia-mo a-mar!  
have to fall in love!

*legg.**pichettate un poco ritard.*
*Allegro agitato. (♩ = 160)**un poco rit.*

sì,  
Yes,

dob-bia - mo a - mar!  
have to fall in love!

dob-bia - mo a -  
have to fall in

*♩ legg.*

mar!

love!

*ritard.*

*ritard.*

**Maestoso.**

ah!

ah!

ah!

ah!

a

fall

in

love!

mar!

love!

(She lays down the guitar.)

*dim.*

*pp*



*a piacere*

Ma di ri - po - so ho d'uopo;  
But I have need of slumber;

e tu ne' so - gni miei rie-di, Pe -  
And in my dreams re-turn hith-er, O

*Andante moderato assai.*

ry! lan-ge-lo mi-o tu sei.  
Pe - ry! My good angel art thou!

8

*ppp leggierissimo*

Tut - ti dobbia-mo a-mar!  
All have to fall in love!

8

tut - ti dobbia-mo a-mar!  
All have to fall in love!

8

ah! sì, dob -  
ah yes! We

*f* *ten.* *affrett.* *animato*

bia - mo, — dob - bia — mo, dob-bia-mo amar! tut-ti dobbia-mo a-  
all — have — to fall — in love, to fall — in love, all have to fall in

*8*

*affrett.*

mar! ah! sì, ah! sì, tut-ti dob-  
love! ah yes! ah yes! All have to

*8*

bia - mo, dob - bia - mo a - mar! a - mar! a -  
fall, have to fall in love! All fall in

*8*

*p* *tr*

mar! love! *8*

*pp* *perdendosi*

## Hérodiade.

(1881)

"Il est doux, il est bon."

English version by  
Arthur H. Vivian.JULES MASSENET.  
(Born 1842)

*Andantino cantabile.* *espressivo*

Ce-lui dont la pa -  
He by whose mighty

*rall. dim.*

*f*

*f più mosso*

role ef-fa-ce tou-tes pei-nes, Le Prophète est i-ci!  
word is banish'd ev-ry sad-ness, The Great Pro-phet is nigh!

*p più mosso*

*mf*

*p* *Andante cantabile.* (♩ = 63) *a tempo*

C'est vers lui que je vais! — Il est doux,  
'Tis to him that I fly! — He is kind,

*poco rall.* *a tempo*

*p* *f* *p*

Copyright, 1885, by G. Schirmer.



*dolce* *p*

il est bon, — sa pa - role est se - rei - ne: Il par - le —  
 he is good, — his words fill all with glad - ness: Hespeak-eth —

*pp dolce*

*p dolce*

tout se tait; — Plus lé - ger sur la plai - ne Lair at - ten - tif  
 all is still; — Gent - ly borne o'er the plain, — Si - lent the winds

*pp*

*f a tempo*

passes sans bruit; Il par - - - le! Ah! quand reviendra-t-il?  
 list to his strain; He speak - - - eth! Ah! when will he re - turn?

*f espressivo colla voce*

*pp* *dolciss.* *poco rall. dim.* *a tempo*

*p* *più f*

quand pourrai-je l'entendre? Je souffrais, — j'é-tais seul et mon cœur s'est cal - mé  
 When, O when shall I hear him? I was suff - ring, sad and lone, and my heart found sweet peace

*p* *espress.*

En é - cou - tant sa voix mé - lo - dieuse et ten - dre, Mon cœur s'est cal -  
 In list'ning to his voice so full, so soft, so ten - der, My heart found sweet

*mf* *mf* *dim.*

mé! — Propète bien ai-mé, puis-je vi - vre sans toi? —  
 peace! — O Pro-phet lov'd o'er all! can I live with-out thee? —

*f* *3* *3* *3* *3* *3*

Propète bien ai-mé, puis-je vi - vre, vi - vre sans toi?  
 O Prophet lov'd o'er all! can I live, live with-out thee?

*rall. a tempo, (poco più mosso)*

*ff* *3* *col canto* *a tempo, (poco più mosso)*

C'est là! danse dé - sert où la foule é - ton -  
 'Twas there! in yon wild waste where the throng in 'a -

*mf*

*poco a poco appassionato*née  
mazeA - vai sui - vi ses pas,  
Had fol - low'd him for days,Qu'il m'ac-cueil-  
He re - ceiv'd*poco a poco appassionato*lit un jour,  
me one morn,en-fant a - ban - donné - e,  
a child by all for-sak - en,*f*  
*fe molto**espress.**poco rall.**Tempo I.*Et qu'il m'ouvrit ses bras!  
And ope'd to me his arms!Il est doux, — it est bon, —  
He is kind, — he is good, —*rall.**espressivo colla voce**p* *dolce**dolce*  
Sa pa - role est se - rei -  
His words fill all with glad -Il par-le — tout se tait;  
Hespeaketh — all is still'd;*pp*



*dolce*

Plus lé - ger sur la plai - ne L'air at - ten - tif pas - se sans bruit;  
Gently borne o'er the plain Si - lent the winds list to his strain;

*dolce* *pp*

*più f a tempo*

Il par - - le! Ah! quand reviendra-t-il?  
He speak - - eth! Ah! when will he re - turn?

*f espressivo colla voce*

*dolciss.* *dim. poco rall.* *f* *dim.*

*p* *f*

Quand pourrai-je l'en - ten - dre? Je souffrais, - jé - tais seul et mon cœur s'est cal - mé  
When, O when shall I hear him? I was suff - ringsad and lone, and my heart found sweet peace

*espress.*

*p* *p*

*dim.*

En é - cou - tant sa voix mé - lo - dieuse et ten - dre, Mon cœur s'est cal -  
In listning to his voice so full, so soft, so ten - der, My heart found sweet

*dim.*

*mf* *mf*

*f*

mé! Pro-phè - te bien ai-mé, puis-je vi - vre sans toi?  
 peace! O Pro-phet lov'd o'er all, can I live with-out thee?

*rall. a tempo, più ap -*

Pro-phè - te bien ai-mé, puis-je vi - vre, vi - vre sans toi?  
 O Pro-phet lov'd o'er all, can I live, live with-out thee?

*col canto*

*ff* *f* *p* *ff*

*passionato*

Ah! quand re-viendra-t-il? quand pourrai - je l'en - ten - dre?  
 Ah! when will he re-turn? When, O when shall I then hear him?

*ff*

*rall. ff a tempo, animato*

Pro-phè - te bien ai-mé, puis-je vi - vre sans toi?  
 O Pro-phet lov'd o'er all, can I live with-out thee?

*rall. ff a tempo, animato*

## Les Huguenots.

(1863.)

«Nobles Seigneurs.»

Cavatina.

GIACOMO MEYERBEER.

(1791-1864.)

*Andantino.*

*leggiere p*

*Maestoso.*

No-bles sei - gneurs, sa -  
My no-ble Knights, I

lut!  
hail you,

no-bles sei - gneurs, sa - lut!  
My no-ble Knights, I hail you,

sei-  
I

*Cadenza*

gneurs,  
hail

salut!  
you!



Andantino.

*Cantabile con grazia*

U - ne da - me noble et sa - ge, —  
Pure and no - ble is the la - dy fair, —

*p*

Dont les Rois seraient ja - lous, — M'achar-gé de ce mes-  
Whom a King with pride might woo, — She confides this let - ter

*cresc. p*

sa - ge, — Chevaliers, chevaliers, pour l'un de vous;  
to — my care, — No-ble Sirs, no-ble Sirs, for one of you!

*f*

*dolce*  
Sans qu'on la nom - me, Honneur — i - ci Au gen - til -  
I dare not name him, but may — he prove For ev - er

*dolce p*

hom - me Qu'elle a\_ \_ \_ \_ \_ choi - si, Qu'elle a\_ \_ \_ \_ \_ choi - si!  
 wor - thy of so much love, of so much love!

*cresc. e stacc.* *dim. e legato* *cresc. e stacc.* *dim. e legato*  
 Vous pouvez croire Que nul\_ seigneur N'eut tant de gloi - re Ni de\_ bon - heur,  
 You may be - lieve me, that gal - lant knight Nev - er was so grac'd by la - dy\_ bright,

*p* *cresc.* *p* *cresc.*

N'eut\_ \_ \_ \_ \_ tant de gloi - - re, tant de gloi - - re, de bon -  
 Nev - - er, nev - er was\_ \_ \_ \_ \_ so grac'd by la - - dy\_ \_ \_ \_

*p*

heur, bright, non, non, non, non, non, non, non, non, non, non, non, ja -  
 no, no, no, no, no, no, no, no, no, no, no, no, no, no,

*p*

mais! non, non, non, non, non, non, non, non, non, non, — ja -  
 no! no, no, no, no, no, no, no, no, no, no, — no,

*p.*

*rall. poco a poco* *lunga*

mais!  
 no!

*a tempo*

Ne craignez mensonge ou piè - ge, — Che - va - liers, dans mes dis -  
 Fear me not for what I tell — you, — No - ble Sirs, the truth will

*p.*

cours! Or — sa - lut! — que Dieu — pro -  
 prove, Now — a - dieu, — and Heav'n — de -

*cresc.* *f*



tè - - ge, que Dieu pro - tè - ge  
fend - - you, and heav'n de - fend you

*p*

Vos combats, vos amours, vos a-mours! Or sa-lut, che-valiers, Dieu pro-  
Both in war, and in love, and in love, Now a-dieu, No-ble sirs, Heav'n de-

*pp* *cresc.*

*cresc.*

tè - ge vos com-  
fend - you in your

*f* *col canto.*

bats!  
love!

*p*

# Jeanne d'Arc.

(1881.)

## «Adieu, forêts.» Recitative and Aria.

English version by  
Dr. Th. Baker.

PETER ILJITSCH TSCHAIKOWSKY.  
(1840-1893.)

*Andante non troppo.*

*f*

Cui, Dieu le  
So will the

Celli.  
Bassi. *f*

Clar.  
Cor. *f*

Fag.  
Trbne. *pesante*

veut!  
Lord!

Fl. & Ob.

*ff*

Oui, Dieu le veut!  
So will the Lord!

Je dois  
I must,

sui-vre ton  
I must o -

*p*

or-dre, o - bé - ir à ton ap - pel, sain-te Vier - ge!  
bey Him, and o - bey thy call as well, Ho - ly Vir - gin!

*cresc. un poco*

*più mosso*

## Allegro moderato.

*f*

Pourquoi, mon cœur, pour-quoi bats-tu si fort? Pour-quoi — fré-  
 But whence this fear I feel within my heart? Why fails — my

Fl. *b* *b*

*f* *mf*

(as lost in profound musing.)

mir? L'ef-froi rem-plit mon â-me!  
 soul, and wherefore doth she trem-ble?

Viol. *espress.*

*f*

Cor. Ob. Clar.

*p* *cresc.*

Cor. & Fag. Cor.

*sf* *mf* *p marcato* *mf*

Andantino. (Alla breve.)

Adieu, fo-rêts, a-dieu, près fleuris,  
 Farewell, ye mountains, ye be-lov-ed

Viol. *pp*



champs d'or, mead - ows! Et vous, pai - si - bles val - lons, a - dieu! Ob.  
Ye smil - ing val - leys, fare ye well for aye!

*poco cresc.*  
Jeanne au - jour - d'hui vous dit à ja - mais, à ja - mais a - dieu.  
No long - er now a - mong ye I may wan - der, to all to - day

Viol. Fl. Cl. *p*

*rit.* *f* *poco più mosso*  
Oui, poar tou - jours, tou - jours, a - dieu!  
I bid a long fare - well! Fare - well!

Cl. *p*

*mf*  
Mes prés fleu - ris et mes fo - rêts om -  
Ye mead - ows all, ye shad - ow - haunt - ed

Viol.

*cresc.* *3*

breu-ses, for-ests, Vous fleu-ri-rez pour d'au-tres que pour  
Ah, when I am gone, ye still so fair will

*poco cresc.*

moi. be! A-dieu, fo-rêts, eau  
Ah, fare ye well, ye

*f* Fl. Ob. *mf*

Fag. & Cor.

pu-re de la sour-ce: Je vais par-tir et ne vous  
caves and cool-ing foun-tains! For Joan de-parts, and nev-er-

*riten.*

ver-rai plus, Jean-ne vous fuit, et pour ja-  
more shall see ye, for Joan de-parts, and nev-er-

*f* *col canto*

*riten.*

mais, oui, pour ja - mais.  
more shall see ye.

*dim.**riten.***Tempo I.**

*p*  
O doux val - lon où j'ai con - nu la  
To all the joys that we have known to -

Ob.

*p**poco cresc.*

*p*  
joi - el! Au-jour-d'hui je te quit-te, doux val -  
geth - er I bid fare - well to-day for ev - er -

*dim.**cresc.*

lon! Et mes a - gneaux, dans  
more; And ye, my lambs, dis -

*p**poco cresc.*



les ver - tes prai - ri - es de - man - de - ront en  
perse o'er yon - der heath - er: No shep - herd have ye

Più mosso.

vain leur gui - de!  
now to go be - fore!

Fag. *cresc.*

*mf*

Au champ d'hon - neur je dois gui -  
For I for - sake this flock to

*poco a poco*

*cresc.*

der les bra - ves, cueil - lir les pal - mes san -  
tend an - oth - er On far - off, gor - y

glan - - tes de la vic - toi - re! *ff*  
 fields, the fields of war! Je  
 The

*Fl.*  
*molto cresc.*

(♩ = ♩)  
 vais où les voix m'ap - pel - - lent, Voix  
 Lord's command Himself qn me im - pos - - eth, No

*Trbn. ff*  
*Tymp.*

sain - - tes, voix saintes qui m'ap - pel - - lent!  
 vain desire my willing heart en - clos - - eth: Sei -  
 Ma -

*Clav.*

gneur, vous voy - ez au fond de mon â - me!  
 don - - na! Thou know - est all my as - pi - ra - tion!

*f*  
*Clav.*

*riten.* *dim.*

Mon cœur se bri - se, Mon â - me souf - fre, Mon cœur se bri -  
 Thousee'st my trem - bling, and all my sor - row, thou see'st my trem -

*riten.* *dim*

*p* **Tempo I.**

- se, mon cœur sai - gne! O monts ai-més, a - dieu, a -  
 - bling and my sor - row. For ev - er-more fare - well, ye

*Viol.* *p*

dieu, fo - rêts ombreuses, Et vous, pai - si - bles val -  
 moun - tains all and meadows, ye smil - ing val - leys, fare ye

lons, a - dieu! Jean - ne au jour - d'hui vous  
 well for aye! No long - er now a -

*Ob.* *Viol.* *p*



*cresc.*

dit — à ja - mais, à ja - mais a - dieu! Oui,  
 mong ye I may wan - der, to all to - day I

*cresc.*

Fl.

*f* *Più mosso.* *f*

pour tou - jours, tou - jours, a - dieu. Prés fleu -  
 bid a long fare - well! Fare - well! Ye

*f col canto* *p* *cresc.*

ris, — ar-bres verts, Si chers à mon en - fan - ce,  
 meadows all a - round, ye shad - ow - haunt - ed for - ests,

Vous fleu - ri - rez pour d'au - tres que pour moi. A -  
 when I am gone, ye still so fair will be! Fare -

*mf* *p* *cresc.*

dieu, mes champs, a - dieu, val - lon, — sour - ce pu - re, Il  
 well, then, fare ye well, ye caves and cool - ing foun - tains, for

*mf*

*cresc.* faut par-tir, il faut par-tir et pour tou-jours! Ah! re - ce -  
 I de-part, for I de-part, for I de - part, and nev - er,

*ff a piacere*

*cresc.* *Tymp.* *ff*

vez mon é - ter - nel — a - dieu!  
 nev - er - more shall see — ye!

*Tempo I.* *Fl.* *ff* *p*

*Cor.*

*dim.* *pp*

# La Juive.

(1835)

English version by  
J. Wrey Mould.

«Il va venir.»

Romance.

JACQUES F. HALÉVY.  
(1799-1862)

Andantino.

*p* Il va ve-nir!  
He will be here!

*p con dolcezza* *pp*

et d'ef - froi je me sens fré-mir!  
Ev-'ry nerve is a-thrill in fear;

*ppp*

*p cantabile*

Du - ne sombre et tris - te pen - sé - e Mon  
And my soul is held in pos - ses - sion Of

*p*

*cresc.* *f*

âme, hé-las! est op-pres - sé - e, Mon cœur bat, mais non de plai - sir!  
gloom - y, ter - ri - ble op-pres - sion, And my heart doth mad - ly ca - reer!

*cresc.*



*espress.*

*p*

Et ce-pen - dant il va ve - nir, ce-pen-dant il va ve  
 For well it knows, he will be here! Well it knows, he will be

*p* *pp*

nir! Mon cœur bat, mais non de plai-sir! Et ce-pen-dant, ce-pen-  
 here! And my heart doth mad - ly ca-reer For well it knows, well it

*f* *p*

dant il va ve - nir!  
 knows, he will be here!

*p* *pp un poco agitato* *espr. l.h.*

*p*

La nuit et le si - len - ce, Lo-  
 The night with heav-y si - lence Yon

*l.h.*

*cresc.*

sa - ge qui s'a - va - - et Ang - issi - ment ma ter -  
 rou - pée com - ing vie - - lance, Ang - issi - ment each growing

*1. h.*

*ppp*

*animato poco a poco*

reur; L'ef - froi la dé-fi - an - ce Sem - pa - rent de mon  
 dread; My fears, in fell al - li - ance, Be - set each step I

*pp* *animato poco a poco*

*molto cresc.*

cœur, L'ef - froi la dé-fi - an - ce Sem - pa - rent de mon  
 tread; My fears, in fell al - li - ance, Be - set each step I

*ff*

*cresc.*

*Tempo I.*

cœur! tread. Il va ve-nir!  
 He will be here!

*p*

*pp*

*con dolcezza*

Cha-que pas me fait tres-sail -  
Ev'-ry pulse seems a foot-fall

*cantabile*

lir!  
near;

J'ai pu trom-per les yeux d'un pè - re, Mais  
I may es-cape an an-ger'd fa-ther, But

*ppp* *p*

*cresc.*

non pas ceux d'un Dieu sé - vè - re; Oui, je le dois, oui, je veux  
not when Heaven's a - veng-ings gath - er; Flight be my choice, flight still is

*cresc.*

*f* *p espress.*

fuir. Et ce-pen-dant il va ve-nir, ce-pen-dant,  
clear, And yet I pause, for he is here! Yet I pause,

*pp*



*f agitato* *cresc.*

ce-pendant il va ve-nir! Oui, je le dois, oui, je veux  
yet I pause, for he is here! Flight be my choice, flight still is

*p f agitato f*

*p calando*

fuir, Et ce-pen-dant il va ve-nir,  
clear, And yet I pause, for he is here!

*f col canto p pp*

*poco riten.*

ce-pen-dant, ce-pen-dant il va ve-  
Yet I pause, yet I pause, for he is

*p col canto*

*a tempo* *p*

nir! here! *espr. l.h.* il va ve-  
for he is

*pp a tempo*

nir! here! *espr. l.h.* il va ve - nir! for hē is here! *l.h.espr.* il for *f*

*cresc.* *cresc.*

va he — ve - nir! is here! *ff* *mf*

*f* *fespressivo dimin.*

*p* *pp* *pp*

*fz* *f* *smorz.*

# Lohengrin.

(1850)

173

„Einsam in trüben Tagen.“

Elsa's Dream.

Elsa's Traum.

RICHARD WAGNER.  
(1813-1883.)

Moderato.

The first system of the piano accompaniment is in E-flat major (three flats) and common time. It begins with a *p* (piano) dynamic. The melody in the right hand features a series of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The second system continues the piece, marked *pp* (pianissimo) and *p* (piano). The third system is marked *più p* (pianissimo) and *teneramente* (tenderly). The fourth system continues with *p* (piano) and *più p* (pianissimo) dynamics.

Più lento.

The second system introduces the vocal melody. The tempo is marked *Più lento*. The lyrics are: "Ein-sam in trü - ben Ta - gen hab' ich zu Gott ge - fleht, des Oft when the hours were lone - ly, I un - to heav'n have prayed, One". The piano accompaniment continues with a *p* (piano) dynamic, supporting the vocal line.

The third system continues the vocal and piano accompaniment. The lyrics are: "Her - zens tief - stes Kla - gen er - goss ich im Ge - bet, da boon I ask'd for on - ly, To send the or - phans aid! I". The piano accompaniment features a *p* (piano) dynamic and includes a double bar line with repeat signs.



drang aus mei - nem Stöh - nen ein Laut so klä - ge - voll, der zu ge -  
 prayd in tears and sor - row, With heav - y heart and sore, Hop - ing a

*pp trem.* *cresc.* *accel.*

walt' - gem Tö - nen weit in die Lüf - - te -  
 bright - er mor - row Was yet for us in -

*f* *ff*

*ritard.* *dim.*  
 schwoll: store: ich hört' ihn fern-hin hal-len, bis  
 A - far my words were wafted, I

*dim. ritard.* *p*

*p* *Lento.*  
 kaum mein Ohr er traf; mein Aug' ist zu - ge - fal - len, ich sank in sü - ssen  
 dreamt not help was nigh, But One on high vouch-safed it, While I in sleep did

*piu p* *pp*

Schlaf.  
 lie.

*pp* *poco cresc.*

dimin. *pp* *p*

\* Led. \*

In lich-ter Waf-fen Schei-ne ein Rit-ter nah - - te  
I saw, in splen-dor shin-ing, A Knight of glo - - rious

*più p* *pp trem.*

*un poco più mosso*

da, mien, so On tu-gend-li-cher Rei-ne ich  
me his eyes ia-clin-ing With

*p*

Led. \*

kei - nen noch er - sah: eingol-den Horn zur Hüf-ten, ge -  
tran - quil gaze se-rene; A horn of gold be-side him, He

*sempre p*

Led. \*

leh - - net. auf sein Schwert, so trat er aus den  
leant up - on his sword, Thus, when I erst es -

Lüf-ten zu mir, der Re-cke werth, mit  
 pied him, From clouds of light he soard, His

züch-tigem Ge-bah-ren gab Trö-stung er mir  
 words so low and ten-der Brought life re-new'd to

ein: des Rit-ters will ich wah-ren, er soll mein  
 me: My guar-dian, my de-fend-er, Thou shalt my

Strei-ter sein! Er soll mein Strei-ter sein!  
 cham-pion be! Thou shalt my cham-pion be!

a tempo



Des Rit - ters will ich wah - ren, er  
My guar - dian, my de - fend - er, He

*erese.*

*f*

soll mein Strei - ter sein! Hört, was dem  
shall my cham - pion be! This is the

*dim.*

*p*

Gott - - ge-sandten ich bie - - te für Ge - währ: in  
prize I of - fer To him whom heav'n shall send: The

mei - nes Va - ters Lan - den die Kro - - ne tra - ge  
land and crown I prof - fer, My sire to me did

er, lend; mich glück - lich soll ich prei - sen, nimmt  
As lord I will de - clare him, And

*piu p*

*Red.* *\** *Red.*

er mein Gut da - hin, will er in Ge-mahl mich  
glo - ry in his fame, If in his heart he'll

*pp trem.*

*Red.* \* *Red.* \*

hei - ssen, geb' ich ihm, was ich bin!  
wear me, I'll give him all I am!

*Lento. poco a poco più lento*

*f p f p p*

*Red.* \* *Red.* \* *Red.* \*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

*dim.*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

*ritard. E*

*più p*

*pp*

*Red.* \* *Red.* \*

## Mignon.

(1866.)

"Je suis Titania."

English version by  
Dr. Th. Baker.

Polonaise.

AMBROISE THOMAS.  
(1811 - 1896.)

*Recit.*

Ah! pour ce soir, je suis rei - ne des fé - es! Voi-  
 Yes, for this evening, I am queen of the rev - els. Be-

ci mon scep-tre d'or  
 hold my gold-en wand,

et voi - ci mes tro -  
 and be - hold all my

phé - es!  
 tro - phies!

*f* *p* *ff*

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Moderato, tempo di polacca.

*f*

Je suis Ti-ta-ni-a la blon - de, Je  
I am Ti-ta-ni-a the fai - ry, I

*mf* *p*

suis Ti-ta-ni-a, fil - le de l'air! En ri - ant je par-cours le  
am Ti-taniadaughter gay of air! Roaming ev - 'rywhere and ev - er

*cresc.* *f* *p*

mon - de, Plus vi - ve que l'oi-seauplus prompte que l'éclair!  
mer - ry, Than swal-low swift-er I, than lightning bold - er far.

*p* *f*

*f* *p*

Je suis Ti-ta-ni-a la blon - de! ah!  
I am Ti-ta-ni-a, the fai - ry, Ah!

*ah!*  
*ah!*

Je parcoure le monde,  
Roaming ev - er merry,

*ah!*  
*Ah!*

*ah!*  
*ah!*

*cresc.* *3*

*ah!*  
*ah!*

*ah!*  
*ah!*

*cresc.* *f* *p*

*ah!* Plus vi - ve que l'oi - seau! Plus prompt que l'é - clair! *ah!*  
*ah!* Than swallow swifter I, than lightning bold - er far! *ah!*

*cresc.* *p*

*cresc.* *f* *dim.*

Je  
I

*ff* *pp*

*p*

suis Ti-ta-ni-a la blon - de, Je suis Ti-ta-ni-a, fil -  
am Ti-ta-ni-a, the fai - ry, I am Ti-ta-nia, daughter

*f* *dim.*

le - de l'air! En ri - ant je parcours le mon - de, Plus vi - ve  
gay - of air! Roaming ev - 'rywhere and ev - er mer - ry, Than swallow

*p* *f*

que l'oiseau, plus prompt que l'éclair! Je  
swifter I, than lightning bold - er far. I

*p* *f*



suis Ti-ta-ni-a la blon - de! En ri - ant, je par-cours le  
am Ti-ta-ni-a, the fai - ry! Roam-ing ev-'ry where and ev - er

*p*

*poco rit.* *a tempo* *f*

mon - - de Plus vi - ve que l'oi - seau, plus prom - pte que l'é -  
mer - - ry, Than swal - low swift - er I, than light - ning bold - er

*col canto*

*un poco animando* *p* *leggero*

clair. ah!  
far. ah!

*p*

ah!  
ah!

*rit.*

*accel.* *p* *cresc.* *pp*

ah! ah! ah! ah!

*accel.*

*mf* *f* *tr* *f*

ah! ah! ah! ah! ~~ah!~~ Ti-ta-ni-  
ah! ah! Ah I am Ti-ta-ni-

*pp* *f*

*ff*

a, fil - le de l'air! ah! ah!  
a, daugh - ter of air! ah! ah!

*cresc.* *ff* *rit*

ah! ah! ah! ah!

*f* *riten.* *p.* *cresc.*

ah! ah! ah!

ah! ah! ah!

*accel.* *f* *tr*

ah! ah!

Ac

*ff* *p.* *cresc.* *ff*

*3* *3* *3*



## Mireille.

(1864)

"Mon cœur ne peut changer."

English version by  
Dr. Th. Baker.

Aria.

CHARLES GOUNOD.

(1818 - 1893)

Allegro.

Tra-hir Vin-cent! — vraiment, ce se-rait é-tre  
Be-tray Vin-cent! — Shall I my ver-y rea-son

fol-le! ban-ish? Quand pas-se le bon-heur, — s'il n'est  
When Hap-pi-ness goes by, — seize her

pris, then, il s'en-vo-le! —  
orshell van-ish! —

Larghetto.

Mon cœur ne peut chan-ger! —  
My heart can nev-er change! —

Souviens-toi que je t'ai - me! Vin - cent, O mon Vin-cent! pour - why  
Still re-mem-ber, I love thee, Vin - cent, O my Vin-cent, why

quoi nous af - fli - ger? Ta tris - te so - li - tu - de  
should we joy es-trange? Tho' sad thou be, and lone - ly

et ta pau-vre - té mê - me A - vec toi pour tou-jours  
tho' pov-er - ty may prove thee, E'er with thee I would be,

Je veux tout par-ta-ger, Mon cœur ne peut chan-ger! Dans ta pau - vre mai -  
Nor shall love ev - er range, My heart can nev - er change! To thy hum-ble a -

son je suis prête à te sui - vre, À ton foy-er dé -  
bode I am will - ing to fol - low, At thy lone - ly

sert \_\_\_\_\_ je suis prête à m'as - soir,      Cet hum-ble sort m'en -  
 hearth \_\_\_\_\_ I will sit by thy side,      This low-ly lot en -

chan-te et ce rê - ve m'en - i - -vre,      Qui croit ten-ter mon  
 chants me, Bright this dream ev - er haunts me:      He who may hope to

â - me, em - porte un fol es - poir!      Mon cœur ne peut chan -  
 tempt me, true heart has nev - er tried.      My heart can nev - er

*pp*

*Red.* \*

ger! \_\_\_\_\_ Sou-viens-toi que je t'ai - me! Vin-cent,      ô mon Vin -  
 change! \_\_\_\_\_ Still re - member, I love thee! Vin-cent,      O my Vin -

*Red.* \* *Red.* \* *Red.* \* *Red.* \*



cent! pour-quoi nous af-fli - ger, pour-quoi nous af-fli - ger? Ta  
cent! why should we joy es-trange, why should we joy es-trange? Tho'

tri - ste so - li - tu - de et ta pau-vre-té mê - me  
sad thou be, and lone - ly, tho' pov-er-ty may prove thee,

A-vec toi pour toujours je veux tout par-ta-ger, Mon cœur ne peut chan  
E'er with thee I would be, nor shall love ev-errange. My heart can nev-er

ger!  
change!

*pp* *cresc.* - - - *molto*

## Allegro moderato.

Non! — ja — mais! — ja — mais! —  
Thine — for aye, — for aye! —

*f* *ff*

ah! — À toi mon  
Ah! — Mysoul doth

*rit.* *a tempo*

à — me, Je suis ta fem — me, Mal — gré leur blâ — me, Je t'ap — par —  
claim thee, My own I name thee, Who — e'er de — fame — thee, Thy spouse am

*p*

tiens! — Fièrre et ra — vi — e En cet — te vi — e, — Mon cœur n'en —  
I! — Fond love ne'er tir — eth, While life in — spir — eth, — My heart de —

vi — e De plus doux biens! — Que Dieu — m'en — ten — de, Ma joie est  
sir — eth No sweeter joy! — As God — doth hear me, Thy love shall

gran - de, Si dans la lan - de Je suis tes pas! Et si mon  
cheer me, If thou be near me, On field or farm! Oh, may my

rê - ve Sur l'humble grê - ve Un jour s'a - ché - ve En - tre tes  
vi - sion In low - ly sta - tion Turn to pos - ses - sion With - in thine

bras! À toi mon â - me, Je suis ta fem - me, Mal - gré leur  
arm! My soul doth claim thee, My own I name thee, Who - e'er de -

blâ - me, À toi mon â - me, Je suis ta fem - me, je suis ta  
fame thee, My soul doth claim thee, My own I name thee, my own I

fem - me, Je t'ap - par - tiens! O mon Vin - cent!  
name thee, Thy spouse am I! my Vin - cent!



ô mon Vin - cent! Sou - viens - toi que je t'ai - me, Sou - viens -  
 O my Vin - cent! Still re - mem - ber I love thee, still re -

toi que je t'ai - - me! À toi mon â - me! Je suis ta  
 member I love thee! My soul doth claim thee, My own I

fem - me, Mal - gré leur blâ - me Je t'ap - par - tiens! Fièr et ra -  
 name thee, Who - e'er de - fame - thee, Thy spouse am I! Fond love ne'er

vi - e En cet - te vi - e, Mon cœur n'en - vi - - e De plus doux  
 tir - eth, While life in - spir - eth, My heart de - sir - eth No sweet - er

biens! Que Dieu m'en - ten - de, Ma joie est gran - de Si dans  
 joy! As God doth hear me, Thy love shall cheer me, If thou

— la lan-de Je suis tes pas! — Et si mon rê-ve Sur l'humble  
— be near me On field or farm, — Oh may my vi-sion, In low-ly

grê-ve Un jour s'a- ché-ve En-tre tes bras! — À toi mon  
sta-tion, Turn to pos-ses-sion With-in thine arm! — My soul doth

*cresc.*  
â-me! Je suis ta fem-me, Mal-gré leur blâ-me, A toi mon  
claim thee, My own I name thee, Who-e'er de-fame thee, My soul doth

*cresc.*

*f* *dim.*  
â-me, Je suis ta fem-me, Je suis ta fem-me, Je t'ap-par-  
claim—thee, My own I name—thee, my own I name thee, Thyspouse am

*f* *dim.* *pp* *dim.* *pp*

tiens! — O mon Vin-cent! À toi mon â - me, Je suis ta  
 I! — O my Vin-cent! Mysouldothclaim thee, My own I

*f*

*cresc.*

fem -  
 name

*p*

*cresc.*

- me, Je suis ta fem - me, Je t'ap-par - tiens, — Pour ja -  
 thee, my own I name thee, Amthine a - lone, — ev - er -

*f*

*ff*

mais — je t'ap-par - tiens!  
 more — I am thine own!

*ff*



# Le Nozze di Figaro.

(1786.)

195

"Deh vieni, non tardar.,,"

*Jan 21 - 28*

W. A. MOZART.  
(1756-1791.)

Allegro vivace assai.

Recitative and Aria.

Recit. *tranquillo ed espress.*

*K*

Giun - se alfin il mo - men - to, che go - drò sen - za af - fan - no, in  
It is grant - ed at last then, with - out trem - bling or dan - ger, my

*teh*  
braccio all' i - dol mi - o!  
lovd one, I may meet thee.

Tempo I.

*more animated*  
Recit.

*sh*

Ti - mi - de cu - re! u - sci - te dal mio pet - to! a tur -  
Hence, i - dle ter - rors, all thought of fear has van - ish'd, from my

*ter*  
bar non ve - ni - te il mio di - let - to!  
bo - som from henceforth be ye ban - ish'd.

*a tempo*

*con anima**lc*

Oh co-me par, che all' a - mo - ro - so fo - co l'a - me - ni - là del  
Oh, how the night, in still, mys - te - rious sha - dow, seems to my long - ing

*teh*

lo - co, la ter - ra eil ciel ri - spon - da!  
fan - cy to e - cho my fond e - mo - tion!

*con calore**rit.*

Co - me la not - te i frut - ti miei se - con - da!  
Come, let me tell thee, thou hast my heart's de - vo - tion.

*Andante.*
*dolce**di*

Deh vie - ni, non tar - dar, o gio - ja  
Oh come, my heart's de - light, where love in -

bel - la! Vie - ni - o - ve - a - mo - re per go - der t'ap - pel - la! Fin -  
vites thee, Come then, for with - out thee, no joy de - lights - me, The

chère non splende in ciel not - tur - na fa - ce, fin - che l'aria è ancor  
moon and stars for us have veild their splendor, Phi - lo - me - la has

brunae il mon - do ta - ce. Qui  
hush'd her ca - rols ten - der. The

mor - mora il ru - scel, qui scher - za l'au - ra, che col dol - ce su -  
brook - let mur - murs near with sound ca - ress - ing, 'Tis the hour for

surro il cor ri - stau - ra, qui ri - do - no i fio - ret - tie l'er - baè  
love and loves con - fess - ing, The ze - phyr o'er the flow'rs is soft - ly



fre - sca, ai pia - ce - ri d'a - mor qui tut - to a - de - sca. Vie - ni, ben  
 play - ing, Love's enchantment a - lone all things is sway - ing. Come, then, my

*dolce*

mi - o, tra que - ste pian - te a - sco - se! Vie - ni,  
 trea - sure, in - si - lence all - re - pos - es. Come, my

vie - ni! ti vo' la fron - te in - co - ro - nar di ro  
 trea - sure, Thy love is wait - ing to - wreath thy brow with ros -

*p*

se, ti vo' la fron - te in - co - ro - nar, in - co - ro -  
 es, thy love is wait - ing to - wreath thy brow, to wreath thy

*p*

*dolciss. e lento*

nar di  
 brow with

nar di ro - se!  
 brow with ros - es!

# Le Nozze di Figaro.

(1786)

"Voi, che sapete.,,

Aria.

W. A. MOZART.

(1756-1791)

Andante con moto.

*p*

*dolce*

*Ka*

Voi, che sa - pe - te Che co - sa è a -  
Si - lent - ly blend - ing Night's shad - ows\_\_

*dolce*

mor, Don - ne, ve - de - - te, Sio l'ho nel  
fall, Twi - light de - scend - - ing Steals o - ver

cor?  
all,

Don - ne, ve - de - te, S'io l'ho nel  
Twilight de - scend - ing Steals o - ver

cor?  
all.

Quel - lo, *ch'io* pro - vo, Vi - ri di -  
Far dis - tant moun - tains Seem to draw

*cresc.*

rò,  
near,

È per me nuo - vo, Ca - pir nol  
Cool sil - v'ry foun - tains Fall soft and

*cresc.*

*mf*

so,  
clear.

Sen - to un af - fet - to Pien di de -  
Ten - der - ly tink - ling, Sound sweet gui -



*K*

sir,  
tars,

Ch'o - ra è di - let - to,      ch'o - ra è mar -  
While calm - ly twink - ling      Watch the bright

*espressivo*

tir;  
stars.

Ge - lo e poi sen - to      L'al - ma av - vam -  
Oh, 'tis the hour When      deep thoughts

par,  
rise,

E in un mo - men - to      Tor - no ge -  
Spells, at whose pow - er      Pale sor - row

*pp*

lar.  
flies.

Ri - cer - co un be - ne      Fuo - ri di  
Friends that are dear - est,      Now seem more

me, Non so ch'il tie - ne, Non so co -  
 dear; Scenes that are fair - est, Fresh feat - ures

*un poco agitato*

s'e; So-spi-ro e ge-mo Sen-za vo - ler; pal-pi-to e tre-mo Sen-za sa-  
 wear; Eyes that are tearful, Yield to its charm, Hearts that are fearful, Own the soft

*cresc.*

per; Non tro-vo pa - ce Not - te nè di; ma pur Mi pia - ce  
 calm; The soul's de - vo-tion, The whisper'd vow, The soft e - mo - tion,

*cresc.*

*poco riten* *a tempo p dolce*

Lan - guir co - sì! Voi, che sa - pe - te  
 All deep - en now. *rit.* Si - lent - ly blend - ing,

*a tempo dolce*

Che co-sa è a-mor, Don - ne, ve - de - te,  
 Night's shad-ows fall; Twi - light de - scend - ing

Sio l'ho nel cor? Don - ne, ve - de - te,  
 Steals o - ver all, Twi - light de - scend - ing

Sio l'ho nel cor? Don - ne, ve - de - te,  
 Steals o - ver all, Twi - light de - scend - ing

*pp* *dolce*

Sio l'ho nel cor?  
 Steals o - ver all.

*tr.* *tr.*



## Oberon.

(1826.)

„Ozean! Du Ungeheuer!“

Scene and Aria.

CARL MARIA von WEBER.

(1786-1826.)

Largo assai.

Recit.

*f* *pomposo*

O - ze - an! Du Un - ge -  
O - - cean! thou might - y

heu - er! Schlangen-gleich hältst du um-schlungen rund die gan-ze Welt! Dem  
mon-ster, that liest cur'd Like a green ser-pent round a-bout the world! To

Au-ge bist ein An-blick voll Grösse du, wenn friedlich in des Morgens Licht du  
musing eye thou art an aw-ful sight, When calm-ly sleep-ing in the morn-ing

schläfst!  
light;  
Doch wenn in Wuth du dich er - hebst, o Meer! und  
But when thou ris - est in thy wrath, as now, And

schlingst die Knoten um dein Opfer her, zermalmend das mäch - ti - ge Schiff, als wär's ein  
 flingst thy folds around some fat-edprow, Crushing the strong-ribbd\_ bark as'twere a

*fp colla voce*

Rohr, dann, O - ze-an, stellst du ein Schreckbild dar!  
 shell, Then, O - cean, thy pow'r is fierce and fell!

*ff*

*ff*

*ff*

*Allegro con moto.*

*pp agitato*

*mf agitato*

Noch  
Still

seh' ich  
I see

die  
thy

Wel - - - len to - - ben, durch die  
bil - - - lows flash - - ing, Through the

Nacht ihr Schäu - men schleu - dern,  
gloom their white foam fling - ing,

*cresc.* an der Bran - dung, wild ge - ho - ben, je - de Le - bens-hoff-nung  
And the break-ers' sul - len dash-ing In mine ear hope's knell is

*p più tranquillo*

schei - tern!  
ring - ing!

*agitato* *poco a poco tranquillo*

*p tranquillo*

Doch still! Seh' ich nicht Licht dort schimmern,  
But lo! me-thinks a light is break-ing



*calando**espress.*

ru - hend auf der fer - nen Nacht,  
Slow - ly o'er the dis - tant deep,

wie des Mor - gens blas - ses  
Like a se - cond morn a -

Flim - mern, wenn vom Schlaf er er - wacht?  
wak - ing Pale and wan from its sleep.

*riten. un poco mf**cresc.*

Hel - ler nun em - por es  
Bright - er now, be - hold, 'tis

glü - - het in dem Sturm, dess'  
beam - - ing! On the storm whose

Ne - - bel - - zug wie zer - riss' - ne Wim - pel  
mist - - y train Like some shat - ter'd flag is

flie - het, wie wil - der Ros - se Mäh - nen  
stream - ing, Or a wild charg - er's fly - ing

*f* Flug!  
mane!

*Maestoso assai.* *Recit.* *dolce*  
Und nun die Sonn'geht auf! Die  
And now the sun bursts forth, The  
*ff* *f a tempo*

*tr*  
Win - de lis - peln leis'; ge - still - ter Zorn wogt nur in Wel - len  
wind is lull - ing fast, And the broad wave but pants from fu - ry  
*pp*

*Andante maestoso ma con moto.*  
Kreis. *p* Wol - ken -  
past. Cloud - less  
*f* *pp*



*cresc. poco a poco*

los strahlt dann die Son-ne auf die Pur - pur-wel - len nie - der, wie ein  
o'er the blush-ing wa - ter Now the set - ting sun is burn-ing, Like a

*cresc. poco a poco*

Held nach Schlachten-won - ne sieg-reich eilt — zur Hei - math wie - der.  
vic - tor, red with slaugh-ter, To his tent — in tri - umph turn - ing.

*f* *ff*

Ach! Viel-leicht er-bli-cket nimmer wie - der  
Ah, per-chance these eyes may never Look up-

*f* *p*

*espress.* *con*

die-ses Aug' ihr Licht! Le - be wohl, du Glanz, für immer; denn für  
on its light a - gain! Fare thee well, bright orb, for ev-er, Thou for

*p*

*abbandono*

mich erstehst du nicht, denn für mich erstehst du nicht.  
me wilt rise in vain, thou for me wilt rise in vain.



## Allegretto.

*p*

Doch was glänzt dort schön und weis,  
But what gleams so white and fair,

*mf* *f* *Recit.* *p*

hebt sich mit der Wel-len He-ben? 'Sist die  
Heav-ing with the heav-ing bil-low? 'Tis a

*calando*

Mö-we, sie schweift im Kreis, wo die Flut raubt ein Le-ben!  
sea-bird, wheel-ing there O'er some wretch's wa-try pil-low.

## Allegro moderato.

*fp* *cresc.* *e*

Nein, kein Vogel ist's! Es naht! Heil! Es ist ein  
No, it is no bird I mark, Joy! it is a

*poco a poco accel.*

Boot, ein Schiff! Und ru - hig se - gel's sei - nem  
 boat! a sail! And yon - der rides a gal - lant

*poco a poco accel.**mf*

Pfad un - ge - stört durch das Riff.  
 bark, Un - im - pair'd by the gale!

*Presto con fuoco.*

O Won -  
 Oh trans -

*ff**ff**agitato**molto agitato*

ne! Mein Hü - on, zum U - fer her - bei, zum U - fer her  
 port! My Hu - on! haste down - to the shore, haste down to the

bei! shore!      O Won - - ne! Oh trans - - port!      Mein Hü - on, zum U - fer her - my Hu - on, haste down - to the

bei, - zum U - fer her - bei! shore, haste down to the shore!      Schnell, schnell die - sen Quick, quick, for a

Schlei - er! sig - nal,      Er weht! this scarf,      O Gott, this scarf      sen - de Rath! - shall be wav'd, -

Sie seh'n mich! They see me!      Schon Ant - wort! they an - swer!

Sie ru - dern mit Macht! they ply the strong oar!      Hü - on! Hü - on! Hu - on, Hu - on,

*mf sempre agitato*  
*ff*  
*ff*  
*f*  
*f* *cresc.*  
*ff*



*ff*

Hü - - - on! Hü-on! Hü-on!  
Hu - - - on! Hu-on, Hu-on,

*ff*

*a tempo.*

*rit.*

Hü-on! Hü-on! Hü - on! Mein Hü - on, mein Gat - te, die  
Hu-on, Hu-on, Hu - on! My hus - band, my love, — we are

*col canto* *p a tempo.*

Ret - tung, sie naht, — mein Gat - te, mein Hü - on, die  
sav'd, — we are sav'd, — my hus - band, my love, — we are

Ret - tung, sie naht, — sie naht! — Ret - tung!  
sav'd, — we are sav'd, — we are sav'd, — sav'd! —

*ff*

*f*

Hü - on, Ret-tung naht!  
Hu-on, we are sav'd,

*ff*

Ret - tung, sie naht! Mein Hü - on, mein  
 sav'd, we are sav'd! My hus - band, my

*ff*

Gat - te, die Ret - tung, sie naht. Mein Hü - on, mein  
 love, we are sav'd, we are sav'd, my hus - band, my

*ff*

Gat - te, die Ret - tung, sie naht, Ret-tung naht, Ret-tung  
 love, we are sav'd, we are sav'd, we are sav'd, we are

naht, Ret-tung naht, Ret-tung naht! Ret-tung  
 sav'd, we are sav'd, we are sav'd, we are

naht!  
 sav'd!

## Orfeo.

(1792.)

"Del mio core.,

Recitative and Aria.

JOSEPH HAYDN.

(1732-1809.)

English version by  
Dr. Th. Baker.

Adagio.

*espress. p*

*Ced.* \*

Recit.

Do-vè,

Oh where,

do - vè là - ma - to be - ne?

where art thou, well - be - lov - ed?

*mf**p**mf**Ced.*

\*

*mf**f*

So - ste - ne - te - mi, oh

Be com - pas - sionate, oh

*a tempo**cresc.**Ced.*

\*

*Ced.*

\*

Recit.

pe - ne!  
an - guish!Comei flut - ti di Le - te, già l'on - da mia vi -  
As of Lethe flow the wa - ters, so dull rolls in my*Ced.*\* *Ced.*

Copyright, 1903, by G. Schirmer.



tal len - ta si muo - ve.  
veins life's ebbing cur - rent.

*a tempo*

*mf* *cresc.*

\* *Rec.* \* *Rec.* \*

Recit. *f* *accel.*

Ah mai più, sventu - ra - ta, non po - trò ri - minar  
Nevermore, hapless woman, shall I see him again

*f* *fz*

*Rec.* \* *Rec.*

*ten.* *a tempo*

il mio te - so - ro!  
whose love I cher - ish!

Recit.

M'ab-ban-do - nail re -  
All my strength is de -

*fz*

\* *Rec.* \*

spi - ro,  
part - ing,

*a tempo*

*mf*

Recit. *p*

io  
I

*Rec.* \* *Rec.* \*

man-co, io mo-ro!  
fal-ter, a tempo I per-ish!

*pp* *rit.*

*cresc.* *fz* *pp*

## Andante.

Del mio co-re il vo-toe-stre-mo, del-lo spo-so io-  
All my longing, my heart's de-votion, In my husband a-

*p*

so che si-a; al mio ben l'a-ni-ma mi-a  
lone are center'd, To my love fond-ly my spir-it

*p*

do-na, do-na l'ul-ti-mo so-spir, do-na, do-na  
Sigh-ing, sigh-ing, sends a last fare-well, sighing, sigh-ing,

*mf* *p* *p* *p*

## Animato.

l'ul-ti-mo so-spir! Del mio co-re il vo-toe-  
sends a last fare-well! All my long-ing, my heart's de-

*cresc.* *f*

Tempo I.

stremo, del - lo spo-so io so — che si - a; al mio  
vo-tion, In my husband a - lone are cen-ter'd, To my

*rit.* *mf* *p*

*Red.* \*

ben là - ni-ma mi-a do - na, do - na — l'ul - ti-mo so-  
love fond - ly my spir-it Sigh-ing, sigh - ing, — sends a last fare-

*p* *cresc.* *col canto* *p*

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

al — mio ben — do - - na do - na —  
To — my love, — sigh - ing sigh - ing, —

spir, al — mio ben — do - - na  
well, To — my love, — sigh - ing,

*8*

*rit. molto* *pp*  
l'ul - ti-mo so - spir!  
sends a last fare - well!

*rit. col canto* *espress.* *pp* *pp*

*Red.* \*



## Osteria.

(1840.)

"Domani, o me felice.,,"

English version by  
NATHAN HASKELL DOLE.GIUSEPPE LILLO.  
(1814 - 1863.)

Allegretto con grazia.

Do - ma - ni, do - ma - ni, o me fe -  
To - mor - row, to - mor - row, O joy un -

li - ce! Lie - ta sa - rò d'a - mor, sì, sì, sì, lie - ta sa - rò dà -  
spok - en! Prom - ise of love be - stows! yes, yes, yes! promise of love be -

mor; Col lab - bro non si di - ce Qual gio - ja io pro - vo in  
stows! What word could e'er be - to - ken The bliss my spir - it

*pp*

cor, Col lab - bro non si di - , ce Qual gio - ja io pro-vo in  
knows? What word could e'er be - to - ken The bliss my spir - it

*smorz.* *pp*

cor, qual gio - ja io pro-vo, io pro-vo in cor! ah! ah! Do - ma - ni, do-  
knows, The bliss my spir-it, my spir - it knows? ah! ah! To - mor - row, to -

*cresc.* *pp*

ma - ni, o me fe - li - ce! Lie - ta sa-rò d'a-  
mor - row, O joy un - spo - ken! Prom - ise of love be -

*pp*

mor, sì, sì, sì, lie - ta sa-rò d'a-mor, ah! ah! ah! d'a-  
stows! yes, yes, yes! Prom-ise of love bestows! ah! ah! ah! of

*cresc.* *ff* *p*

mor!  
love!

*ff* *p* *3*

*p*

Ah! Ren - zo cer - ta - men - te      Fe - de - le a me sa -  
 Ah! Ren - zo, Ren - zo sure - ly      To me will faithful

rà,      A - mar - mie - ter - na - men - te      Giu - rommi, e m'a-me -  
 prove,      He swears      he loves me pure - ly      And will for ev - er

rà, sì,      sì, m'a-me - rà.      E gio - va-ne, ga -  
 love, yes,      for ev - er love.      Tho' he      is young and

*p*      *f*

lan - te,      È bel - lo e mi - li - tar,      Ma chiu - de un cor co -  
 gal - lant,      De - vot - ed to his sword,      For love      he has a

stan - te,      Ch'è fat - to per a - mar,      è fat - to so - lo per a -  
 tal - ent,      Was born to be a - dored,      Was born, was born      to be a -



mar! ah! ah! ah! Do - ma - ni, do - ma - ni, o  
dored! ah! ah! Ah! To - mor - row, to - mor - row O

me fe - li - ce! Lie - ta sa-rò d'a-mor, sì, sì, sì,  
joy un - spo - ken! Prom - ise of love be-stows! yes, yes, yes!

lie - ta sa-rò d'a-mor; Col lab - bro non si di - ce Qual  
promise of love be-stows! What word could'e'er be - to - ken The

gio - ja io pro-vo in cor, Col lab - bro non si di - ce Qual  
bliss my spir - it knows! What word could'e'er be - to - ken The

gio - ja io pro-vo in cor, qual gio - ja io pro-vo, io pro - vo in cor, ah!  
bliss my spir - it knows! The bliss my spir-it, my spir - it knows! ah!

*f* *pp* *stacc.* *cresc.* *f* *p* *ff* *ff* *smorz.* *pp* *smorz.* *pp* *cresc.*

*dolce*

Fe - li - ci - tà mag - gio - re Spe - ra - re il cor non  
 What hap - pi - ness un - brok - en With - in my bo - som

*sotto voce*

*Red.*

\*

sà, Fe - li - ci - tà mag - gio - re Spe - ra - re il cor non  
 glows; What hap - pi - ness un - brok - en With - in my bo - som

sà, spe - ra - re il cor non sà, spe - ra - re il cor, il cor non  
 glows, with - in my bo - som glows, with - in my bo - som, bo - som

*Red.*

\*

*Red.*

\*

sà, mag - gior fe - li - ci - tà spe - ra - re il cor non  
 glows; What hap - pi - ness, hap - pi - ness with - in my bo - som

*cresc.*

*Red.*

\*

*Red.*

\*

sà, no, no, non sà, spe - ra - re il cor, no, no, non sà!  
 glows, my bo - som glows, with hap - pi - ness my bo - som glows!

*rall.*

*f*

*cresc.*

*a tempo*

*pp*

*rall. e morendo*

*fff*

*Red.*

\*

## Otello.

(1866)

## "Ave Maria."

English version by  
Dr. Th. Baker.GIUSEPPE VERDI.  
(1813-1901.)

Adagio. (♩=63.)

*pp e legatissimo* *pp*

*sotto voce*

A - ve Ma - ria, pie - na di gra - zia, e - let - ta Fra le  
Hail, Ma - ry, hail! in grace o'er - flow - ing, The Lord Him - self is

*col canto*

spo - se e le ver - gi - ni sei tu, Sia be - ne - det - to il frut - to, o be - ne -  
with thee, the Lord Himself is with thee; Thou blest above all wo - men, blest be thy

det - ta, Di tue ma - ter - ne vi - sce - re: Ge - su!  
off - spring, the fruit of thy ma - ter - nal love: Je - su!



*dolce*

Pre - ga per chia - do - ran - do a te si - pro - stra,  
 Pray thou for them who kneel - ing do a - dore thee,

*a tempo**pp**dolce*

Pre-ga pel pec - ca - tor, per l'in - no - cen - te,  
 Pray thou for sin - ners, too, pray for the ho - ly,

E pel de - bo - le op - pres - so e pel pos - sen - te, Mi - se - re an -  
 Pray for great and might - y, pray for meek and low - ly, Pray for the

*f*

ch'es - so, tua pie - tà di - mo - stra.  
 mourners ly - ing prone be - fore thee.

*p*

*animando**marcato*

Pre - ga per chi sot-to l'ol - trag-gio pie - ga la fron - te  
 Pray for all who bow'neath the yoke of cru - el op - pres - sion,

*con espressione* *animando* *p*

sot-to la mal - va - gia sor - te;  
 for the poor and bro - ken - heart - ed,

Per noi, per noi, tu  
 Pray thou for us, O

*dolciss. a tempo* *a tempo* *dolce*

pre - ga, pre - ga sempre e nel - l'o - ra del - la  
 Ma - ry, Pray for us always! And in that hour when we in

*ppp*

mor - te no - stra, Pre - ga per noi, pre - ga per noi, per  
 death are ly - ing, pray for our souls, pray for our souls, our

*marcato* *dolciss. pp allarg.* *pp* *cresc. molto* *ppp*

*morendo*noi.  
souls.A - ve Ma-ria!  
Pray for our souls,*col canto*nel-l'o-ra del - la mor -  
when we indeath are ly -*pp**dolciss.*te.  
ing.A - - ve! A - men!  
A - - men! A - men!*Ad.*

\*

*pp**morendo*



# Les Pêcheurs de Perles.

(1863)

"Me voilà seule dans la nuit."

English version by  
Dr. Th. Baker.

Cavatina.

GEORGES BIZET.  
(1838-1875)

Allegro agitato. (♩ = 63)

*pp*

*cresc.*

*f*

*ff*

*fp*

Recit.

Me voi - là seu - le dans la nuit,  
I am a - lone here in the night.

*col canto*

*a tempo*

*p*

*mf*

Recit.

Seu - le en ce lieu dé - sert où règne le si - len - ce...  
Si - lence ev - 'rywhere a - round, and there is naught to cheer me.

*a tempo*

*f*

*f*

Je fris - son-ne, j'ai  
How I trem-ble in

*f*

Andantino. (♩ = 66)

peur, et le som-meil me fuit;  
fear! Slumber has tak-en flight:

*ff* *fp*

Mais il est là! mon cœur de-vi-ne sa pré-sen-  
But he is here, My heart di-vines that he is near

*pp* *col canto*

Andante. (♩ = 52)

ce.  
me.

*p* *cantabile* *pp*

*p espr.*

*legato*

*p*

Comme au - tre -  
As long a -

fois — dans la nuit som - bre, Ca - ché — sous le feuillage é -  
go, — when dark-ness found me, Con - ceal'd where low branches are

pais, — Il veil - - le près de moi dans  
dim, — He watch - - es, 'mid shad - ows a -

*dol.*

l'om - bre, Je puis dor-mir, rê - ver en paix, Je  
round me, And I may sleep, may dream of him, and

*rall.*

puis dor - mir, rê - ver — en paix, Il veil - - le près de  
I may sleep, may dream of him! He watch - - es near me

*pp*

*col canto pp*



*rall.*

moi, Com-me au-tre-fois, comme au-tre-fois.  
now, As long a-go, as long a-go.

*a tempo* *col canto* *a tempo pp*

*p* Più vivo.

C'est lui, mes yeux l'ont re-con-  
'Tis he! I have seen him ap-

*pp*

*cresc.*

nu! C'est lui, mon âme est ras-su-  
pear! 'Tis he! I'm no lon-ger af-

ré - - - e! O bon - heur! joie i-nes-pé-  
fright - - ed! Ah, my soul, how art thou de-

*cresc.*

ré - - - e! Pour me re - voir il est ve -  
light - - ed, For he has come to see me

*cresc.* *poco cresc.*

nu! O bon - heur! Il est ve -  
here. O de - light! For he has

*f p*

*Red.*

nu! Il est là, près de moi! Ah!  
come, he is here, near me now! Ah!

*Red.*

*p rall.* *a tempo*

Comme au - - tre - fois dans la nuit  
As long a - go, when dark - ness

*col canto* *pp*

som - bre, Ca - ché sous le feuil - lage é - pais, Il  
found me, Con - ceal'd where low branches are dim, He

*dolce*

veil - le près de moi dans l'om - bre, Je puis dormir, rê-ver en  
 watch - es 'mid shadows a - round me, And I may sleep, may dream of

paix, Je puis dor - mir, rê - ver en paix, Il  
 him, and I may sleep, may dream of him. He

*cresc. rall.* *rall. e dim.*

veil - le près de moi, Comme au-tre - fois, Comme au-tre -  
 watch - es near me now, As long a - go, as long a -  
*a tempo*

*col canto* *col canto*

*a tempo* *dol.*

fois, Je puis dor - mir,  
 go, And I may sleep,

*pp*



Je puis rê - ver — en paix. Il veil - le près de  
 may sleep, may dream of him. He watch-es near me

*pp*

moi, Oui, comme — au - tre - fois  
 now, And I — may dream of him

je puis rê-ver, ah! en  
 as long a - go, ah! long a -

paix. —  
 go. —

*ppp* *smorzando*

# Les Pêcheurs de Perles.

(1863.)

«O Dieu Brahma!»

Aria.

GEORGES BIZET.

(1838-1875.)

English version by  
Dr. Th. Baker.

*Largo.* (♩ = 40) *sonore*

O Dieu — Brah — ma! —  
Brah — ma — di — vine! —

*p*

O maî-tre sou-ve-rain du mon — de! —  
O Lord whom cre-a-tion con-fess — es! —

*p*

Blan-che Si — va! — Rei — ne à la che-ve-lu-re blon — de! —  
Si — va — be — nign! — Blonde queen of the fairflowing tress — es! —

*p*

Copyright, 1903, by G. Schirmer.

*p*

Es-prit de l'air, es-prit de l'on - de,  
Spir-it of air, sprite of the wa- ters,

*p*

*Ad.* \* *Ad.* \*

*cresc.*

Des rochers, des prés et des bois, ——— É - cou - tez ma voix,  
Of the rock, the for - est and fell, ——— Now heark-en ye well,

*cresc.*

é - cou-tez ma voix! ———  
heark-en, hearken well! ———

*Ad.* \* *Ad.* \*

*Allegretto.* (♩ = 66) *pp* *leggeriss.*

Dans le ciel sans voi - les,  
In the star - lit skies, —

*dim.* *pp*



Par-se - mé d'é - toi - les,      Au \_\_\_\_\_ sein de \_\_\_\_\_ l'a - zur  
Where no cloudlet lies, \_\_\_\_\_ 'Neath \_\_\_\_\_ yon dome of blue,

*dolce*  
Trans - pa - rent et pur, \_\_\_\_\_ Comme dans un rê - ve  
Pure and \_\_\_\_\_ clear to view, \_\_\_\_\_ Bending o'er the o - cean,

Pen-ché sur la grè - ve,      Mon re-gard, oui, mon \_\_\_\_\_ re-gard vous  
Dream-like in e - mo - tion,      Fol-lows ye, ay, fol - lows ye my

*cresc.*      *tr.*      *dim.*      *tr.*  
suit, À tra-vers la nuit. \_\_\_\_\_  
sight Thro' the dark-ling night. \_\_\_\_\_  
*cresc.*      *f*      *p*

*dolce*

Ma voix vous im - plo - re,      Mon cœur vous a - do - re,  
My voice doth im - plo - re — ye,      My heart doth a - dore — ye,

*pp*

*cresc.**dim.*

Mon chant lé - ger    Comme un oi - seau    sem -      - ble — vol - ti -  
My lay so light    Like a swal - low    seems —      in — soaring

*poco cresc.*      *pp dim.*

*con anima*

ger! — Chan - tons, chantons en - co - re, Pour ce - lui que j'a - dore, — Et  
flight! — So sing we all once more — For him whom I a - dore, — And

*pp*

*cresc.*

que ce chant lé - ger Loin de nous chas - se tout dan - ger!  
may our buo - yant lay Re - pel all dan - ger far a - way!

*cresc.*      *p*

*leggiro*

Ah! — je — chan — teen — co — re, Je chan —  
 Ah! — once more I'm — sing — ing, My song

*cresc.*

*molto - - cresc.* *p*  
 — te pour toi que j'a — do — re. Ah! ah!  
 — to him I love is wing — ing. Ah! ah!

*molto - - cresc.* *m.d.* *p*

Ossia: *ad lib.*

ah!  
 ah!

ah!  
 ah!

*pp estinto*

*pp* *cresc.* *f*



## Philémon et Baucis.

(1860.)

English version by  
Dr. Th. Baker.

«Ah! si je redevenais.»

Moderato quasi andante. Romance.

CHARLES GOUNOD.  
(1818-1883.)

*p* *cresc.*

*dolce*

Ah! si je re - de - ve - nais bel - le,  
Ah! if my charms a - gain were glow - ing,

*p* *dim.*

Si ton front pouvait ra - jeu - nir, Des dieux si la fa - veur nou -  
If your brow a - gain might be young, Were gods new fa - vors now be -

*cresc.* *dim.*

vel - le Nous ou - vrait un autre a - ve - nir; Nous ou - vrait un autre a - ve -  
stow - ing, That re - new - ing life might be long, that re - new - ing life might be

*p* *poco cresc.* *dim.*

nir, Vert prin - temps, re - nais - sante au - ro - re: d'A -  
 long, Spring-time green, ear - ly dawn a - bove me: The

*poco cresc.*

mour é - cou - tant la le - çon, \_\_\_\_\_ Phi - lé - mon m'ai - merait en -  
 les - son of love I would con, \_\_\_\_\_ Phi - le - mon then a - new would

*dim.* *p* *pp*

co - re, J'ai - me - rais en - cor Phi - lé - mon, Phi - lé - mon m'ai - me - rait en -  
 love me, I a - new would love Phi - le - mon, Phi - le - mon then a - new would

*cresc.*

co - re, J'ai - me - rais en - cor, — j'ai - merais en - cor Phi - lé - mon!  
 love me, I a - new would love, — I a - new would love Phi - le - mon!

*dim.* *p* *pp*

*cresc.* *p* *dim.*

À tra-vers les bois et la plai - ne, Les cheveux au vent, les pieds  
On thro'wood and field hie-ing down-ward, On with feet un-shod, fly-ing

*pp* *pp*

nus, J'i-rai en-cor à perdre ha-lei-ne,  
hair, In ea-ger long-ing pant-ing on-ward,

*p* *cresc.*

Courant par les sentiers con-nus. De l'a-mant que mon cœur a-  
By well-known path-ways I would fare; Ech-o sweet, an-swer-ing a-

*dim.*

do-re E-cho re-di-rait le doux nom, Phi-lé-  
bove me, His name would re-peat on and on: Phi-le-

*poco cresc.* *dim.* *p*



mon m'ai-me-rait en - co - re, J'ai-me - rais en - cor Phi - lé -  
 mon then a-new would love me, I a - new would love Phi - le -

mon, Phi - lé - mon m'ai-me-rait en - co - re, J'ai-me-rai en -  
 mon, Phi - le - mon then a - new would love me, I a - new would

cor, — j'ai - me-rai en - cor Phi - lé - mon!  
 love, — I a - new would love Phi - le - mon!

## La Reine de Saba.

(1862)

«Plus grand dans son obscurité.»

Cavatina.

CHARLES GOUNOD.

(1818 - 1893)

Recit.

Me voi-là seule en-fin!  
I am at last a-lone!

Andante moderato.  
*cantabile*

Recit.

De quelle ar-dente flam-me Brill-lait les  
What a fi-e-ry ar-dor with-in the

Moderato.

yeux de ce fier é-tran-ger!  
eyes of this stranger ap-pears!

Son or - gueil, — son cou -  
How his pride — and his

*cresc.*

*a tempo* Andante.

rage au mi-lieu du dan - ger  
cour - age in the dan-ger past

Ont at - ten - dri mon  
thrill'd through my in - most

à - me! Pour è - tre reine, hé - las! ces - se - t - on d'ê - tre fem - me?  
spir - it! And must a queen, a - las! still all woman's e - mo - tion?

*p*

Andante (♩ = 50)

Plus grand dans son obs - cu - ri - té Qu'un  
More re - gal in his low es - tate Than

*cresc.* *dim.* *p*

roi pa - ré du di - a - dè - me, Il sem - blait por - ter en lui -  
kings in rich - est robes ap - pear - ing; In his heart no thought of

*p*

mê - me Sa grandeur et sa roy - au - té!  
fear - ing, Did he stand king - like, proud, e - late!

*p*



*rit.*

Il semblait por-ter\_ en lui - mê - me Sa gran-deur et sa roy - au -  
 In his heart no thought of\_ fear - ing, Stood he kinglike and proud, e -

*p* *colla voce*

**Tempo un poco più animato**

té! Fu-nès-te serment qui me li - e!  
 late! O fat-al\_ vow thus\_ fret - ting!

*sfz* *p*

**Andante. *p* tranquillo**

Fu-nès-te ser-ment qui me li - e! Ré-si - gne -  
 O fat - al\_ vow thus\_ fret - ting! Now be re -

*sfz* *p* *p*

toi, mon cœur, ou - bli - e... Ré-si-gne-toi, mon cœur, ou -  
 sign'd, my heart!\_ for - get - ting, now be re - sign'd, my heart, \_ , for -

bli - e... ré-si-gne-toi, ré-si-gne-toi, mon cœur, —  
 get - ting, now be re - sign'd, now be re-sign'd, my heart, —

*pp*

ou - bli - e!  
 for - get - ting!

*cresc.* *dim.*

L'ou-bli-er! — l'ou-bli-er! —  
 Ev-er-more, — ev-er-more, —

*pp* *f*

*Più mosso. espress.*

Pou-bli - er! — lui que j'ai pu voir De son  
 ev-er - more — shall I see him stand, With his

*p* *pp*

bras do-mi-nant l'es - pa - ce, Du roi bra-ver le vain pou -  
arm the angry tu - mult still - ing, The pow - er of the king with-

voir \_\_\_\_\_ Et l'ef-fra-yer par son au - da - ce! L'ou-bli -  
stand, \_\_\_\_\_ The roy-al breast with ter-ror fill - ing! Ev - er -

*dim.* *p*

er, \_\_\_\_\_ quand hi - er en-cor, Au ca - pri - ce de son gé -  
more \_\_\_\_\_ shall I him be-hold, The\_ genius of his soul re -

*pp*

ni - e, Ses mains dans le porphyre et l'or \_\_\_\_\_ Cré-aient la  
veal - ing, When, mould - ing porphyry and gold, \_\_\_\_\_ He wakened

*cresc.* *cresc.*



*agitato*

forme et l'har-mo - ni e! Aux lu -  
tones of matchless feel ing. When a -

*dim.* *pp* *l.h.*

*poco a poco*

eurs d'un ciel em - bra - sé Je l'ad - mi -  
mid the flames he pass'd, They sank in

rais domp - tant la flam - me; À mes  
hom - age to his pow - er; At my

*cresc.*

pieds je l'ai vu bri - sé, Et l'a -  
feet when he lay at last, In my

*cresc.* *cresc.*

*f*

mour en-va-hit mon à - me, Et l'amour en - va - hit mon â -  
heart bloom'd love's fair flow - er, in my heart bloom'd love's fair flow -

*cresc. col canto* *f* *dim.*

*mf* **Tempo I.**

me. Plus grand dans son obs-cu-ri-  
er. More re - gal in his low es-

*f* *p* *trem.*

té Qu'un roi pa-ré du di - a - dè - me, Il sem-  
tate Than kings in richest robes ap - pear - ing, In his

8

blait por-ter en lui-mê-me Sa gran-deur et sa roy - au -  
heart no thought of - fear-ing, Did he stand kinglike, proud, e -

té, \_\_\_\_\_ Il semblait por-ter en lui - mê - me Sa gran-  
late, \_\_\_\_\_ In his heart no thought of fear - ing, Did he

*cresc.* *f rit.*  
deur et sa roy-au-té! Il sem-blait por-ter en lui-mê-me Sa gran-  
stand all king-like, e-late, In his heart no thought of fearing Did he

*pp cresc. f colla parte*

*rit.*  
deur, sa gran-deur et sa roy-au-té!  
stand, did he stand all kinglike, e-late!

*colla voce p a tempo cresc.*

*And. \** *And. \**

*cresc. dim. p*



## Le Roi et le Fermier.

(1762.)

English version by  
Dr. Th. Baker.

«Il regardait mon bouquet.»

Arietta.

PIERRE ALEX. MONSIGNY.  
(1729-1817.)

Allegretto. (♩ = 112)

Il re-gar - dait mon bou-quet,  
His eye was on my bou-quet,

Sans doute il le dé - si - rait. Je l'ai pris, Et  
No doubt his wish it would say; I, poor soul! I

je l'ai mis à son ha - bit. Il rit, il rit, il rit, il  
put it in his but-ton - hole. He smiled: Poor child! He smiled: Poor

*rinf. poco*

rit, — child! Et de sa grâ - ce, voi - là Qu'il me pré -  
He was so friend - ly to me, And gave me

*pp*

sen - te ce - la. Je le — prends Et lem - brasse à lins - tant.  
this that you see. 'Twas not a - miss, So I gave him a kiss.

*rin f*

Pan! Maman Me dé - tache un bon soufflet, Net, Et j'ai sur le bec Un bon coup sec.  
Ah! Ma - ma Steals a - round be - hind my back; Whack! And I get a clout Up - on the snout.

*f. p*

«Pour - quoi frap - per cet en - fant?» Dit ce Mon - sieur en grondant,  
“Why do you pun - ish her then?” Grum - bled this kind gen - tle - man;

*pp*

«Ce bai - ser Pou - vait - il ja - mais m'offen - ser?» Com - me j'é -  
“For this kiss How could it ev - er come a - miss?” There I stood

tais là pleurant, Il tire en - cor de l'ar - gent, En di -  
cry - ing un - til He pull'd out more mon - ey still, While he

sant: "Ap - pro - chez, — belle en - fant, Te - nez, — Pre -  
said: "Come to me, — pret - ty maid, This too — For

nez, — Te - nez, — Pre - nez! —  
you — This too — for you! —

nez, — Te - nez, — Pre - nez! — Jap - proche et je le  
you — This too — for you! — I took it then and

prends Pour faire en - de - ver Ma - man.  
there, To make Ma - ma mad for fair!

*rin* *ff*

*tr*



# Roméo et Juliette.

(1867.)

«Ah! Je veux vivre.»

English version by  
Dr. Th. Baker.

CHARLES GOUNOD.  
(1818-1893.)

Tempo di Valse.

*ff*

Ah! ———  
Ah! ———

*p*

Je veux vi - - vre — Dans le  
In my fai - - ry — dream I'd  
*Sulled by vi - sions pure and*

*pp*

rê - - ve — qui m'en - - i - - vre —  
rev - - el — Gay and air - - y, —  
*the — — — her youth seem'd at days*

*cresc.*

Long - temps en - cor! Dou - ce  
yet one day more, Like a  
*bright bright and fair To no*

*dim.*

flam - me, Je te gar - de  
treasure I will guard thee,  
*vow I made sure rend der*

dans mon â - me Com - me un tré -  
Naught my plea - sure e'er will re -  
*joy and beauty all my*

*cresc.*

sor! Je veux vi - vre  
store. In my fai - ry  
*Care Subled by vir slons*

*f dim. p*

Dans ce rê-ve qui m'en-  
 dream the I'd rev-el, Gay and  
*sure and ten for youth seemed*

i-vre Long-temps en-cor  
 air-y, ways yet one day more,  
*al. bright bright and fair*

*cresc.* *dim.*

Dou-ce flam-me, Je te  
 Like a trea-sure I will  
*so no now made sur-*

*cresc. molto -*

gar-de dans mon â-me  
 guard thee Naught my plea-sure  
*sur der dog and beau ty*

Com-meun tré-sor. Cet-te ivres-se  
 e'er will re-store. Hours en-tic-ing  
*my all my care Ah! that vision of*

*dim.* *p*



De jeu-nes- - se Ne dure, hé - las! qu'un jour.  
 youth re-joic- - ing, Will all too soon be gone.  
*Calam* *Oh* *sum* *shed like the dawn of day*

Puis vient l'heu - re Où l'on pleu - re, Le cœur cè - de à la -  
 Tear-ful hours send their show - ers, When by love hearts are  
*Love ap-pear* *long* *long* *feeling* *holds my heart in its*

mour, Et — le — bon — heur — fuit —  
 won, And all our joys are —  
*sway* *death* *tremors* *over me* *stealing* *driving me*

sans re - tour. Ah! —  
 then un - done! Ah! —  
*peace* *way*

Jé — veux vi - vre — Dans ce  
 In my fai - ry dream là —  
*Guille* *by* *vis* *was* *pure* *and*

rê - ve qui m'en - i - vre  
 rev - el, Gay and air - y,  
*ten der youth amid al ways*

*cresc.*

Long - temps en - cor! Dou - ce  
 yet one day more, Like a  
*bright bright and fair To no*

*dim.* *p*

flam - me, Je te gar - de  
 trea - sure I will guard thee,  
*vows I made made - ren - der*

*cresc. molto -*

dans mon â - me Com - meun tré -  
 Naught my plea - sure e'er will re -  
*Joy and beau - ty all my*

*f*

*Meno presto, ma insensibilmente*

sor! Loin de l'hi-ver mo-ro-se Lais-se-moi,  
 store! Far from the win-ter snows, Do not wake,  
*care Ah! For that ten-der childhood now so far*

*pp*

*Red.* \* *Red.* \* *Red.* \*

— lais-se-moi som-meil-ler, Et res-pi-rer la  
 — do not wake me to-day; Let me en-joy the  
*so far from me Days of my (care-free)*

*Red.* \*

ro-se, Res-pi-rer la ro-se A-vant de l'ef-feuil-ler.  
 rose, Let me en-joy the rose Ere she with-er a-way.  
*Child-hood When my heart when my heart was free*

*rit.* *Tempo I.* *rit.* *p*

Ah! Ah! Ah!  
 Ah! Ah! Ah!



Ah!  
Ah!

*cresc.*

*f* Dou - ce  
Like - a  
*Give me Phae*

*f*

flam - me, Res - te dans mon â -  
tre - sure I fond - ly will guard  
*flames* *void* *hoof* *all* *sad*

me thee, Com - meun doux tré - sor Long -  
Naught will thee re - store When  
*me* *Naught* *is far* *Char love* *All*

temps en - cor!  
thou art o'er.  
*love*

più facile

Ah!

Ah!

Ah!

Ah!

\*

Naught will re-store,

Long-

When

- temps en -

thou art

*ff*

cor!

o'er.

# Les Saisons.

(1695.)

English version by  
Dr. Th. Baker.

«Tout cède à vos doux appas?»

Aria.

Andantino.

PASCAL COLASSE.  
(1640 - 1709.)

*dolce*

Tout cède à vos doux ap - pas, Dé - es - se, tout cède à vos  
All yields to your charm so sweet, O God-dess! all yields to your

(tr)

doux ap - pas! Quand par vos yeux l'a-mour bles - se, Quel  
charm so sweet. When wound-ed from your love - quiv-er, What

*dol.*

cœur ne se sou-met pas? Tout cède à vos doux ap - pas, Dé -  
heart may not then sub - mit? All yields to your charm so sweet, O



es - se, Tout cède à vos doux ap - - pas! Les ris, les jeux,  
 God-dess! All yields to your charm so sweet! Gay smiles and young

*mf espr.*

la jeu - - nes - se Sans ces - se sui - vent vos pas! Tout  
 joy for - - ev - er Do fol - low where lead your feet; All

*dol. p*

cède à vos doux ap - pas, Dé - es - se, tout cède à vos doux ap - - pas!  
 yields to your charm so sweet, O God-dess! All yields to your charm so sweet!

Tannhäuser.  
(1845)  
„Dich, theure Halle.“  
Aria.

*English version by  
Natalia Macfarren.*

**RICHARD WAGNER.**  
(1813 - 1883)

Allegro.

*f* *simile* *ff*

*p* *cresc.*

*ff* *p* *ff*

*p*

Dich, theu-re Hal - le, grüss' ich wie - der,  
Oh, hall of song, — I give thee greet-ing.

froh grüss' ich dich, ge-lieb-ter Raum!  
 All hail to thee, thou hal-low'd place!

*cresc.* *f* *p*

In dir er-wa-chen sei-ne Lie-der  
 'Twas here that dream, so sweet and fleet-ing,

*p* *ff*

und we-cken mich aus düst'-rem Traum. Da  
 Up-on my heart his song did trace. But

*p* *p* *p*



Er aus dir ge - schie - den, wie öd' erschienst du  
 since by him for - sak - en, A des - ert thou dost

mir! Aus mir ent - floh der Frie -  
 seem! Thy ech - oes on - ly wak -

- den, die Freu - de zog aus  
 - en Re - mem - brance of a

dir!  
 dream!

Wie· jetzt mein Bu - sen hoch sich  
But now the flame of hope is

he - bet, so scheinst du jetzt mir  
light - ed, Thy vault shall ring with

stolz und hehr; der mich und  
glo - rious war, For he, whose

dich so neu be - le - bet, nicht weilt er fer - ne  
strains my soul de - light-ed, No long-er roams a -

*a tempo*

mehr!

far!

*a tempo**fp**cresc.**simile**ff*

Wie jetzt mein Bu - sen hoch sich  
 Yes, now the flame of hope is

he - - - bet, so scheinst du jetzt  
 light- - - ed, Thy vault shall ring

*mf**p**mf*

mir stolz und hehr; der dich und mich so  
 with glo - rious war, For he, whose strains my

*p**cresc.*



neu be - le - bet, nicht län - ger weilt er fer - ne  
soul de - light - ed, From me no long - er roams a -

*cresc.*

*Più mosso*

mehr! Sei mir ge - grüsst,  
far! All hail to thee!

*Più mosso*

*f* *p*

Sei mir ge - grüsst!  
All hail to thee!

*p* *cresc.*

Du, theu - re Hal - le,  
Thou hall of glo - ry,

*f*

sei mir ge - grüsst!  
 dear to my heart!

Sei mir ge -  
 Dear to my

*p* *f* *p*

grüsst!  
 heart!

Du, theu-re Hal -  
 Thou hall of glo -

*f* *p* *f*

- le, sei mir ge - grüsst!  
 - ry, dear to my heart!

*p* *ff*

*p* *f*

*p* *f*

## Tannhäuser.

(1845.)

English version by  
Natalia Macfarren.

„Allmächt'ge Jungfrau.“

RICHARD WAGNER.  
(1813-1883.)

*Lento.* (♩ = 60) *ff* *dim.*

All - mäch't - ge Jung - frau, hör' mein  
Oh bless - ed Vir - gin, hear my

*p cresc.* *ff* *dim.* *p*

Fle - hen! Zu dir, Ge - pries' - ne, ru - fe ich!  
pray - er! Thou star of glo - ry, look on me!

*più p*

Lass mich im Staub vor dir ver - ge - hen, o! nimm von  
Here in the dust I bend be - fore thee, Now from this

*più p* *mezza voce* (♩ = 66)

die - ser Er - de mich, o! nimm von die - ser Er - de mich! Mach' dass ich  
earth, oh set me free, now from this earth, oh set me free! Let me, a

*p* *più p* *pp*



rein und en - gel - gleich ein - ge - he in dein se - lig  
 maid - en, pure and white, En - ter in - to thy king - dom

Reich, mach' dass ich rein und en - gel - gleich ein - ge - he  
 bright; Let me, a maid - en, pure and white, En - ter in -

*Più animato.* (♩ = 72)

in dein se - lig Reich! Wenn je, in thör'gem Wahn be -  
 to thy king - dom bright! If vain de - sires and earth - ly

fan - gen, mein Herz sich ab - ge - wandt von dir,  
 long - ing Have turn'd my heart from thee a - way,

wenn je ein sün - di - ges Ver - lan - gen, ein welt - lich  
 The sin - ful hopes with - in me throng - ing, Be - fore thy

## Largo.

*p*

Seh - nen keimt' in mir: so rang ich un - ter tau - send  
 bless - ed feet I lay; I'll wres - tle with the love I

*pp* *cresc.* *f*

*dim.*

Schmerzen, dass ich es töd' in mei - nem Her - zen.  
 cher-ishd, Un - til in death its flame hath per-ishd.

*f* *dim.* *p* *pp.* *rall.* *p*

## Tempo I.

Doch, konnt' ich je - den Fehl nicht bü - ssen, so nimm dich gnä - dig  
 If of my sin thou wilt not shrive me, Yet in this hour, oh

*pp* *p*

*pp*

mei - ner an! Nimm dich gnä - dig mei - ner an!  
 grant thy aid! In this hour, oh grant thy aid!

*pp* *p più p*

Dass ich mit de - muth - vol - lem Grü - ssen als wurd' - ge  
 Till thy e - ter - nal peace thou give me, I vow to

*pp*

Magd dir na - hen kann, um dei - ne  
live and die thy maid. And on thy

*p*  
*pp*

gna - den - reich - ste Huld nur an - zu - fleh'n für  
boun - ty I will call, That heav'n - ly grace on

sei - ne Schuld, um dei - ne gna - den - reich - ste  
him may fall, yes, on thy boun - ty I will

*f*

Huld nur an - zu - fleh'n für sei - ne Schuld!  
call, that heav'n - ly grace on him may fall.

*pp* (♩ = 72)  
*p* *cresc.* *f* *p* *pp*

*pp*



# Tristan und Isolde.

(1865.)

## Isolde's Liebestod.

RICHARD WAGNER.

(1813 - 1883.)

Sehr mässig beginnend.  
*Molto moderato cominciare.*

pp

Red. \*

Red. \*

Sehr mässig beginnend.  
*Molto moderato cominciare*

pp

Mild und lei - se wie er lächelt,  
 Mild and soft - ly he is smiling;

Red. \*

wie das Au - ge hold er öff - net, seht ihr, Freunde?  
 how his eye - lids sweet - ly o - pen! See, oh comrades!

pp

Red. \*

*poco cresc.*

Säht ihr's nicht? Im - mer lich - ter,  
See you not how he beam - eth

*p cresc.*

wie — er leuch - tet, Stern -  
ev - er bright - er steeped

*molto cresc.*

*espress.* Ped. \*

*molto cresc.* *f.*

— um - strah - let hoch sich hebt?  
— in star - light, borne a - bove?

*dim.*

Ped. \* Ped. \* Ped. \* Ped. \*

Etwas bewegter.  
*Poco più animato.*

Seht ihr's nicht? Wie das Herz ihm  
 See you not how his heart with

*dolce* *p* *sempre molto tranquillo*

mu - - thig schwillt, voll und  
 li - on zest Calm - - - ly

*p*

hehr im Bu - sen ihm quillt?  
 hap - - - py beats in his breast?

*p*



*dolce*

Wie den Lip - - - pen,  
From his lips in

*p*

*dolce*

won - - - nig mild, sü -  
heav'n - - - ly rest Sweet -

*p*

*dolce*

*dim.*

*p*

- - - sser A - them sanft ent -  
- - - est breath he soft - - - ly

*p*

*dolce*

*espress.*

*dolce*

weht: \_\_\_\_\_ Freun - de!  
sends: \_\_\_\_\_ Heark - en,

*pp*

*p*

*dolce*

Seht! Fühlt und seht ihr's nicht?  
friends! Hear and feel ye not?

*p*

*pp* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

*p dolce e molto espressivo*

Hö - - re ich nur die - se Wei - se,  
Is it I a - lone am hear - ing

*pp* *poco cresc.*

*Red.* \* *Red.* \* *Red.* \*

*poco cresc.* *dim.*

die so wun - - der - voll und lei - -  
Strains so ten - - der and en - - dear - -

*dim.*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

*con calore*

- se, Won - ne  
 - ing? Pas - sion

*più p* *pp* *dolce*  
*Red.* \* *Red.* \*

kla - gend, Al - les sa - gend, mild ver -  
 swell - ing, All things tell - ing, Gen - tly

*sempre pp* *più p*  
*dolce*

söh - nend aus ihm tö - nend, in mich  
 bound - ing From him sound - ing, In me

*più p* *morendo* *pp*

*cresc.* *poco a poco*

drin - get, auf sich schwinget, hold er - hal - lend um mich  
 push - es Up - ward rush - es Trum - pet - tone that round me

*pp cresc.*



*più cresc.*

klin - - - - - get?  
gush - - - - - es?

*molto cresc.*

*f* Hel - ler - - - - - schal - - - - - lend, mich um -  
Bright - - - - - er - - - - - grow - - - - - ing, O'er - - - - - me - - - - -

*f* *p* *f* *p*

*ped.* \* *p* *ped.* \*

wal - - - - - lend, sind es Wel - - - - - len sanf - - - - - ter  
flow - - - - - ing, Are these breez - - - - - es' air - - - - - y

*f* *p*

*poco a poco string. e cresc.*

Lüf - - - - - te? Sind es Wol - - - - - ken won - - - - - niger  
pil - - - - - lows? Are they balm - - - - - y, beau - - - - - teous

*cresc.*

Düf - te? Wie sie schwel - len, mich um -  
 bil - lows? How they rise and gleam and

*più cresc.*

rau - - - schen, soll ich ath - - men, soll ich  
 glis - - - ten! Shall I breathe them, shall I

*p* *3*

lau - - - schen? Soll ich schlür - fen, un - ter - tau - chen?  
 lis - - - ten? Shall I sip them, dive with-in them,

*cresc.* *3* *Red.* \* *3* *Red.* \* *3* *Red.* \*

Süss in Düften mich ver - hau - chen? In dem wo - genden  
 To my panting breathing win them? In the breez - es a -

*cresc. molto*  $\text{3}$   $\text{3}$

Schwall, in dem tö - nenden Schall, in des  
round, In the har - mo - ny sound, In the

*cresc.*

*ff*

*ff*

Welt - a - - - - - them's  
world's driv - - - - - ing

*ff*

*Red.* \*

we - - - - - hen - - - - - dem All, -  
whirl - - - - - wind be drown'd, -

*f*

*Red.* \*

*dim.*

er - trin - - - - - ken, ver -  
And sink - - - - - ing, Be

*dim.*

*Red.* \*



*poco dim.*

sin - ken, - un - be -  
 drink - ing In a

8

*più p*

*Red.*

*dolce*

wusst, - höch - - - ste  
 kiss, - High - - - est

*pp dolce*

*\* con Pedale*

Lust!  
 bliss!

*morendo*

*poco marcato*

*rallent.*

*pp*

*Red.*













